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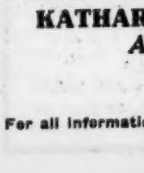
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MUSICAL COURIER

NEW YORK, THURSDAY,
November 9, 1922.

CHICAGO, TOO, GIVES GALLI-CURCI AN OVATION

Lack of Sufficient Halls Becomes More Apparent—Louise Winter and Allen Spencer, Frederik Frederiksen, Alexus Baas, Miron Poliakin, Beethoven Trio, Ukrainian Chorus and Civic Orchestra Give Programs—Chicago Symphony Orchestra Presents Novelties—Concert by Musicians' Club of Women—Another New Organ—Dupre Makes Local Debut—Notes of Interest

Chicago, November 4.—The Sunday concerts are so numerous that local artists—that is, artists who are residents of Chicago, many of whom are nationally known and several having international reputations—should keep the Sabbath for a day of rest or for a day of pleasure listening to the artists who come from other cities. The Chicago musicians would gain much by appearing during the week, the critics on local papers would give them more attention and probably more space. The difficulty is to find during the week a suitable hall, as Chicago needs a music hall badly, and if mentioning this fact weekly would prompt the erection of a suitable concert hall, this letter will always start with the slogan, "Chicago needs a music hall, and needs it badly."

GALLI-CURCI.

Galli-Curci, a name practically unknown on this hemisphere a few years ago, acts today as magic from a box office point of view. The diva, at her first appearance here this season, filled the Auditorium from pit to dome, and hundreds of her admirers were "packed like sardines" on the stage. That Mme. Galli-Curci sells out the Auditorium in Chicago, the Hippodrome in New York, the Metropolitan Opera House in Boston, and all the other halls in which she appears throughout the country, is not surprising. The surprise would be, if she should fail to do so in any community. Breaking box office records seems to be a sort of hobby of her managers, Evans & Salter, and they seem this year to be after many records. The size of an audience should not be taken into consideration by a reviewer, but so much has been written about the art of Mme. Galli-Curci that instead of using the space for a report of the manner in which she sang her program, that space is used to show her ever-increasing popularity with the public. Some one at the concert asked us to what cause we attributed her success. We smiled, but as our interlocutor is a subscriber we will answer him here, that such winning personality, such loveliness of tone, such eagerness for work as demonstrated by the vast improvement in her English diction, which is today almost perfect and far clearer than that of many American singers, have made her an idol among music lovers. She was superbly supported by her consort-accompanist, Homer Samuels, whose "Pierrot" is a happy addition to the song literature. Manuel Berenguer, flutist, played two numbers by Camus in his usual artistic style.

LOUISE WINTER AND ALLEN SPENCER IN RECITAL.

At the Blackstone Theater, also on Sunday afternoon, October 29, Louise Winter, soprano, and Allen Spencer, pianist, appeared in a joint recital. It is but a few years ago that Louise Winter made her debut at one of the concerts given, under the auspices of the American Conservatory, of which her father, John J. Hattstaedt, is the distinguished president. Since then Mrs. Winter has appeared many times, always creating a splendid impression. Now she has reached a position far above the average, and though comparisons are not permissible, let it be said that truly she is the equal of any soprano now appearing in recital. Karleton Hackett, who is her teacher, can well be happy with his work. Mrs. Winter was heard only in her first group, which included Beethoven's "With a Painted Ribbon," Loewe's "Canzonetta," Franz' "Farewell," Schumann's "Der Nussbaum," Brahms' "Standchen" and Reger's "Mein Schaetzelein"—a sufficient variety of songs to exhibit the singer's intellectuality, musicianship and complete mastery of the vocal art. To rhapsodize over Mrs. Winter's remarkable vocal equipment would not be sufficient, as her voice is only secondary to her remarkable delivery, impeccable diction, superb phrasing, plus a taste for projecting the music as it should be and as is but seldom encountered in the recital hall. Mrs. Winter is a star and her success indicates that her audience was as intelligent as appreciative. She was beautifully supported by Mabel Stapleton, who knows how to play accompaniments. Watch those two young ladies, for they will go far in their art! Today they already are headliners in Chicago. Having used too many superlatives to praise the singer, none seem to remain for Mr. Spencer's beautiful work at the keyboard. Nevertheless, his playing of the Schubert impromptu in B flat major, and Brahms' scherzo deserves more than passing comment. A serious artist, he always comes to the recital hall well prepared to play well and to give satisfaction to his listeners. Though a pedagogue, he does not play as such, as his interpretations, though correct, are full of enthusiasm, clear and reveal fine musicianship.

FREDERIK FREDERIKSEN'S RECITAL.

Kimball Hall held on the same afternoon a large audience, which had gathered to listen to the annual violin recital of Frederik Frederiksen, who was assisted by Grace Henshaw-Frederiksen, pianist-accompanist. The hall was reached as the recitalist was playing a composition by his former teacher, Emile Sauret. It had been announced in the Chicago Tribune on the morning of the concert that Mr. Frederiksen would play upon the Stradivarius violin known as the "Duke of Edinburgh" and valued at $25,000. This announcement added, probably to some, to the enjoyment derived from Mr. Frederiksen's playing. A sincere artist, he never resorts to cheap tricks to win the favor of his audience, but plays always correctly, intelligently and often beautifully. No better accompaniments than those furnished by Mrs. Frederiksen could be demanded.

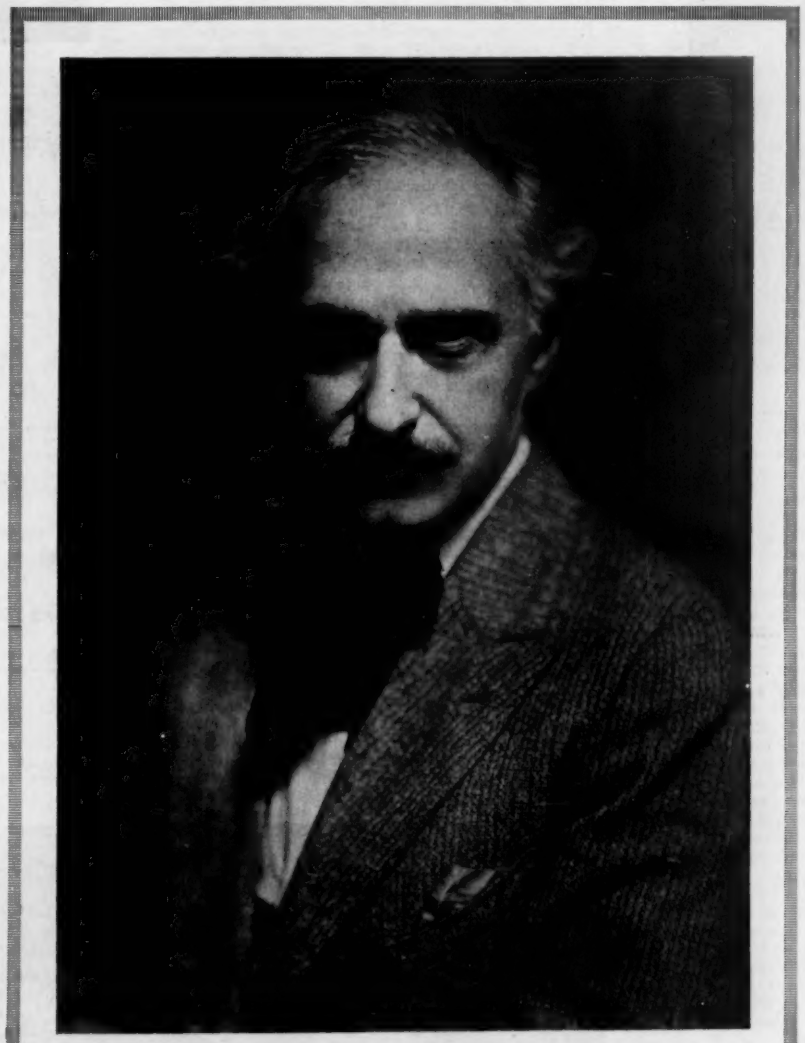
ALEXUS H. BAAS AT LYON & HEALY HALL.

At Lyon & Healy Hall, on the same Sunday afternoon, unheralded, Alexus Baas, baritone, who hails from Madison, Wis., sang a well built and well given program. Mr. Baas should be heard from further, as he has all the requisites of the concert singer.

CIVIC ORCHESTRA CONCERT.

The Civic Orchestra of Chicago is surely coming into its own. It is today an organization to be reckoned with, judging by the remarkable playing of the Borowski "Two Pictures," Saint-Saens' prelude from "The Deluge," and Herbert's "Irish Rhapsody." If the orchestra has improved and is today a potent factor in the music life of the city, what can be said of Eric DeLamarter, who conducted the above named compositions? A few years ago, when at the conductor's desk, he only impressed as a promising conductor, but now he is a full fledged master of the baton. A certain stiffness that was due to nervousness has disappeared; his arm, though strong, is as flexible as his body; he sways like a bamboo tree, directs with a certain chic quite personal, inspires his players with his own enthusiasm and made altogether a superb impression on at least one auditor who had not seen him perform in several years. Mildred Brown, a young girl and principal of the first violins, played the obligato in "The Deluge" so well that the audience insisted upon an encore, which was granted.

(*Continued on page* 48)



ALBERTO JONAS,

celebrated Spanish piano virtuoso and pedagogue, and author of the world-famous "Master School of Modern Piano Playing and Virtuosity," written in collaboration with fourteen of the greatest living piano virtuosos. This monumental work was published last April and the first edition of five thousand copies was exhausted in less than four months. The second edition appeared during the summer. Mr. and Mrs. Jonas have recently moved into their new studios.

Opening Week of the Metropolitan

General Manager Gatti-Casazza announces the list of operas which he will present during the opening week of his fifteenth season at the head of the Metropolitan Opera Company.

"Tosca" will introduce the season on Monday evening, November 13, with Mme. Jeritza in the title role, and Messrs. Martinelli, Scotti, Malatesta, Paltrinieri, Reschiglian, Leonhard and D'Angelo and Mme. Arden. Morahzoni will conduct. "Boris Godunoff," with Chaliapin as the usurping Czar, will be given on Wednesday evening, other artists in the cast being Mmes. Matzenauer, Dalossy, Delaunois, Perini and Wakefield and Messrs. Harrold, Mardones, Bada, Audisio, Paltrinieri, D'Angelo, Reschiglian, Picco and Schlegel and Ananian. Papi will conduct. "L'Amore dei tre Re" will be sung on Thursday evening by Mmes. Bori, Anthony, Robertson, Wakefield and Arden, and Messrs. Edward Johnson (his first appearance with the company), Danise, Didur, Paltrinieri and Audisio, Mr. Moranzoni conducting. "Der Rosenkavalier," the season's first "revival," will be given on Friday evening with Mme. Easton as the Feldmarschallin, Mme. Jeritza as Octavian, Mme. Sundelius as Sophie. Paul Bender (debut) as Baron Ochs, and Gustav Schutzendorf (debut) as von Faninal. Others in the cast will be Mmes. Howard, Robertson, Anthony, Bradley, Wakefield and Tindal and Messrs. Harrold, Meader, Bada, Audisio, Paltrinieri, Schlegel and Gustafson. Mr. Bodanzky will conduct.

"Mefistofele" will be the first Saturday matinee opera with Mmes. Alda, Peralta, Howard and Perini and Messrs. Gigli, Chaliapin, Bada and Paltrinieri, Mr. Moranzoni conducting. "Samson et Dalila" will be the first "popular" Saturday night bill with Mme. Matzenauer and Messrs. Martinelli, DeLuca, Rothier, Paltrinieri, Audisio, Reschiglian and Ananian. Mr. Hasselmans will conduct. 'Cavalleria Rusticana" and "Pagliacci" will be sung in concert form Sunday evening, November 19, the former by Mmes. Peralta, Telva and Anthony and Messrs. Tokatyan and Picco and the latter by Mme. Sundelius and Messrs. Kingston, Danise, Bada and Reschiglian. Mr. Bamboshek will conduct.

"Traviata" will open the Brooklyn season at the Academy of Music on Tuesday evening, November 14. It will be sung by Mmes. Bori, Egener and Anthony and Messrs. Gigli, DeLuca, Bada, Picco, D'Angelo and Ananian. Mr. Moranzoni will conduct.

Busoni Reported Very Ill

Berlin, October 21.—Ferruccio Busoni, who was to have conducted a concert with the Philharmonic Orchestra shortly, has cancelled his date on account of illness. It has been noted of late that Busoni was absent from all the concerts of his disciples, even those consisting of his own works, and investigation has elicited the fact that he has been suffering for some time. It is rumored that he is in the throes of a very grave disease, although this has been denied by people who are close to him. He has been engaged on the composition of his "Faust" all through the summer and has undoubtedly exceeded his physical powers by this continuous labor. C. S.

Glazounoff Not in Danger

Helsingfors, October 20.—According to absolutely reliable private advices Professor Glazounoff is in good health, and as recently as the end of September conducted his eighth symphony in Petrograd. The reasons which make it impossible for Prof. Glazounoff to carry out his English and American engagements are not, as has been surmised, considerations of health, but of a political nature. Y. K.

Chicago Opera Assured for Boston

The MUSICAL COURIER learns that Louis Muddgett, manager of the Boston Opera House, will announce this week that he has obtained a sufficient guarantee for a two weeks' season of the Chicago Opera early in the new year, with the possibility of a longer season.

BERLIN SEES "OBERON" IN NEW DRESS

Whole Performance Excellent—Mahler's Arrangement Used—Pianists and Violinists Numerous—New Work by an American—Schwarz and Onegin Headed for America

Berlin, October 10.—If it goes on like this I shall need help. Your correspondent is in danger of being swamped. After a prelude of misericordia we have, so far as the music season is concerned, a show of prosperity, a multiple activity that threatens to surpass all other music seasons that I have known. Perhaps there isn't more actual bulk, but somehow there seem to be more things worth while, and by some telepathic conspiracy several of these things happen on one night. Hardly have we made up our concert time-table for every night in the week, when a card from the Staatsoper calls us to witness some "Neueinstudierung" or other on the very night that we expected to hear



STEFI GEYER,
violinist.

the Rosé Quartet play a new Reznicek, listen to a rising violinistic star and—get to bed at a decent hour for once! And there are three opera houses in Berlin.

"Oberon" in New Dress.

Let us plunge in. This week it was "Oberon" that got the new clothes. And most elegant clothes they are. As a show it might well compete with the best "revue" in town. And yet it is not overdone. P. Aravantinos, a scene painter with imagination, is in his element. He substitutes fantasy for realism and recreates a world of romance that takes us back to childhood without violating our grown-up sense of style. Oberon's realm—behind gauze, in a purple light—rises slowly out of the dark. Bagdad's thousand domes and minarets appear by the magic of electricity, and change into a skyline silhouette before our gaping eyes.

That flashed-in scene of the Kalif's palace, when Rezia is "rushed" from papa's side, seems more fleeting than ever, for some enticing ladies dressed in very fetching jewels (and nothing else) make the time pass very fast. (Had Weber foreseen the poetic license of the modern scene artist he would have written more music there.) Very fetching, too, are the mermaids, as they wriggle onto the rocks while Rezia is resting back-stage after her big "Ocean" aria and the sea enacts a beautiful secessionist calm after a hurricane that made you feel wet and cold. And most fetching, perhaps, the slaves of Roschana, who dance the hootchy-kootchy in full Oriental undress. But at the end Charlemagne on his golden throne atop a Jessner stairs (it has reached the Staatsoper at last!) gives his blessing to Hüon, the hero who has withstood it all. He deserves it, and more.

Mahler's Arrangement.

Joking aside, it is the best "Oberon" I have seen. And heard—if we leave the purely vocal accomplishments aside. For it is Mahler's arrangement, which I believe, has its première on this occasion. "Oberon" is, it seems, anything you want to make it, a Singspiel, an *opera seria* or a musical show. Innumerable kapellmeisters have "monkeyed" with it, on the presumption that Weber would have done so himself, had he lived. For he wrote it on order, cut it after the pattern of the fairy-magic show then popular in England. Its drawbacks are the infantile text, mostly spoken, and the rapid succession of unconnected scenes. Bodanzky, whose arrangement was done in New York, has "durchkomponiert" the whole opera, musically underlining the spoken text, and filling up the gaps in the score.

Mahler, who cuts the talky-talk to the very bone, does not quite succeed in bridging the gaps between scenes (perhaps a more modern stage mechanism would), but he achieves a better musical continuity and unity by the interpolation of melodrame numbers, the material of which he takes, note for note, from the score itself. He selects it according to the mood and applies the themes as leit-motifs (proving again that Wagner's were not the first!). The three-note horn-call, the Puck chords, the beautiful A major theme of the overture, used as Rezia motif, all the familiar thematic material, in fact, give plenty of opportunity for painting the background of the vision (Act I), Oberon's decrees, the tempest, Puck's magic, and so on. When, here and there, the reciting voice drops into melody, the melody is Weberian. There is no violence to the composer.

Much is made in this production of the purely musical numbers—the march of the guards, the two ballets, and the final march (a costumed brass choir is stationed high up behind the throne). Music and stage management combine in painting pretty moods, especially in the mermaid's song. These are tricks that bring down the house. The principle of comic relief is not forgotten, either, and operatic exoticism is grateful in this respect. Stage Manager Holy has outdone himself.

Singers Mediocre.

Conductor Blech, again, had polished up to the last notch this reminiscent and prophetic score, this genial bridge between Mozart and Wagner, this inimitable condensation of the fairy atmosphere. What horn and wood-wind magic! What mystery of muted strings! Truly, this music needs nothing but itself to catch fire in our souls.

But it needs delivery; it needs voices. Vera Schwarz as Rezia, charming as she is, is inadequate to the Weber cantilena, inadequate to the emotional depth of the Ocean aria. Tenor Hutt doesn't do badly, but not well. Oberon, usually given to a soprano, is excellently sung by Robert Philipp, the venerable and remarkable tenor, another miracle of voice preservation). Elfriede Marherr-Wagner, a charming soubrette, makes a very passable Fatima, and Else Knepel, the Staatsoper's latest soprano acquisition, is as mellifluous a mermaid as one could wish. If it could only hold on to its good vocalists after they become stars, this opera would be the best in the world.

Bohnen's Hans Sachs.

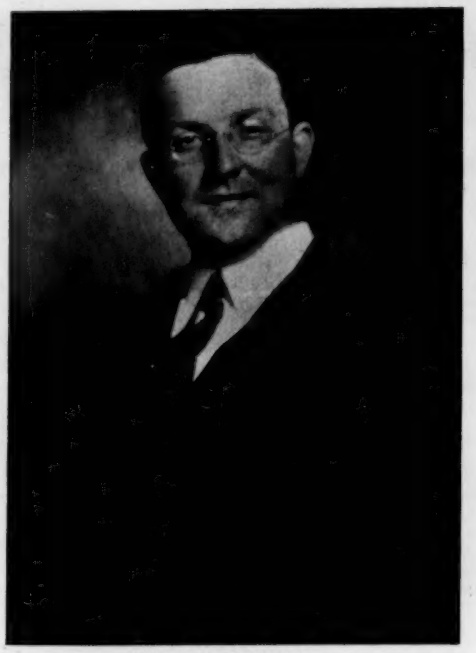
As it is, the management is happy to borrow back the stars it has raised, now and again. First Michael Bohnen, then Joseph Schwarz. I heard the last of Bohnen's guest engagements, in "Die Meistersinger." His Hans Sachs is famous and will no doubt delight the Americans, because it is a strong personality, not a mere personation. And in the last act (now and again even earlier) he shows that he can sing, too—with an almost Italian baritone. But—

Nur mit der Melodei
ist er ein wenig frei. . . .

Likewise with the text, all of which adds to the nervousness of Kapellmeister Stiedry and leads to little accidents. He delights in doing and saying things differently. A star, not an ensemble man. And a stage idol, mightily spoiled. The New York steel-bath may do him good.

Hissing.

There was an "incident" during this performance. In the "stormy" applause after Act II there mingled a windy noise. An unfortunate dissenter in the top gallery (who may have meant to register a healthy protest against indiscriminating idolatry, or merely against the bad singing of the Eva) was, by acclamation, ejected by a green coat (Berlin's police is an army of "chasseurs"). It is said that Bohnen was with difficulty persuaded to proceed after this "outrage."



MICHAEL BOHNEN,
Berlin Opera bass-baritone, who is coming to the Metropolitan Opera in January.

And Worse.

Outrage? But what about the demonstration against Composer Schönberg at the Hochschule Auditorium next day? "Pierrot Lunaire," repeated for the first time, ten years after the Berlin première, brought out a capacity audience. The performance, conducted by Hermann Scherchen, was excellent, the result of laborious preparation and fervent enthusiasm. At the end of it a number of persons not only hissed, but whistled on hollow keys, evidently

(*Continued on page 32*)

AMSTERDAM'S FRENCH MUSIC FESTIVAL ANOTHER BIG SUCCESS FOR MENGELBERG

Even Though Concerts Had a Lukewarm Beginning, They End in Success Approaching Fever Heat—Ravel Makes Impression—The Chamber Music—Concertgebouw Season Begins

Amsterdam, October 10.—The concert season has begun with a real event. No other term could be used justly to describe the French music festival which was organized by the Concertgebouw. Let me say at once, that the festival, though it had a lukewarm beginning, ended with a success approaching fever heat. Willem Mengelberg, who only wanted an opportunity to prove to the Dutch public how near his heart the wish lay to make modern French music thoroughly understood, did not cede his baton to any of the composers present, as is sometimes the case. Besides he wished to show that his ability as a conductor of German music is equaled by his deep understanding of the spirit of the French. That he succeeded in every sense was proved by the public's enthusiasm, especially at the end of the festival, when conductor and composers received a great ovation. The extent of Mengelberg's devotion and love for his task becomes evident when one realizes that he worked with his orchestra literally day and night to achieve that perfection which is his standard in other things.

Viewing the thing from another point, those lucky enough to have attended the Mahler festival of two years ago know how well the committee of the Concertgebouw, with

(*Continued on page 18*)



PRINCIPAL PERSONAGES OF THE FRENCH MUSIC FESTIVAL IN AMSTERDAM.

From left to right: Marix Loewensohn, solo cellist of the Concertgebouw; Dr. Kronheim, secretary of the committee; Mme. Beukers, president of the "Toonkunst" choir; Mme. Croiza, French singer, soloist of the Festival; Willem Mengelberg; Cornelius Dopper, Dutch composer, assistant conductor of the Concertgebouw orchestra; Maurice Ravel; Mme. D'Aulnis, member of the "Toonkunst" committee; Nadia Boulanger, French composer-pianist, sister of the late Lili Boulanger; Dr. Rudolph Mengelberg; Darius Milhaud, French composer. (Photo © Vereenigde Fotobureaux, Amsterdam.)

RICHARD WAGNER—HIS INFLUENCE ON VOCAL CULTURE AND THE STAGE OF GERMANY

By Leon Rains

Part II

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Leon Rains, the basso and voice teacher, delivered this article as an address at a meeting of the Singing Teachers' Association (New York) last winter. Mr. Rains has had an international career in opera, having sung with the Metropolitan Opera, at Covent Garden, for many years at the Dresden Royal Opera, and also at Bayreuth. The first part of this article appeared in last week's issue of the Musical Courier and the third and fourth installments will appear next week and the week after.—The Editor.

ALTHOUGH his "Lohengrin" was produced in Weimar in 1850 under Liszt, and it was owing to Liszt's influence that "Tannhauser" was given on many German stages, Wagner's revolutionary ideas about music were not strongly felt in Germany until shortly after Ludwig II was crowned King of Bavaria in 1864, when he invited Wagner to Munich to study his works at the Royal Theater and presented him with a house on Starnberger See.

The following year Wagner suggested to the king that he found a school of music or, as Wagner termed it, "a German Music School," in Munich, and once more, with his thoroughness, accompanied the suggestion with plans covering every department. Of especial interest to us is the following from his letter to the king:

> The founding of this school I consider a difficult proposition, confronted as we are with the fact that vocal culture has not been cultivated with success in any German conservatory; and it is certain that there is no study that needs such intensive personal supervision. To reach a perfect development of the human voice, especially when singing German, necessitates constant and minute supervision of most wearisome and trying exercises.
>
> While we have definite laws for learning the technic of any instrument, the technic of singing is today still a problem which could be solved through this school. Above all it would be necessary to educate prospective teachers thoroughly under the supervision of a master.
>
> The lessons in vocal culture, as for every instrument, and also the study of the theory of music, should be individual instead of in classes. While teachers for the instrumental music exist in the members of the Royal orchestra, they would have to be created for the voice. The vocal instructors, who would gradually be recruited from the ranks of scholars who had graduated, would be called upon to work out the most adequate vocal method which they would present to the head of the school to pass judgment on. I believe that upon the success of these studies the future of the school would depend; and consider it of vital importance to wait until we have found the best method before enlarging this branch of the institution.

The school was founded the following year and Wagner was instrumental in having his friend and pupil, Hans von Bülow, named as director of the school and conductor at the Royal Opera; and Bülow appointed Julius Hey as head of the vocal department.

Julius Stockhausen.

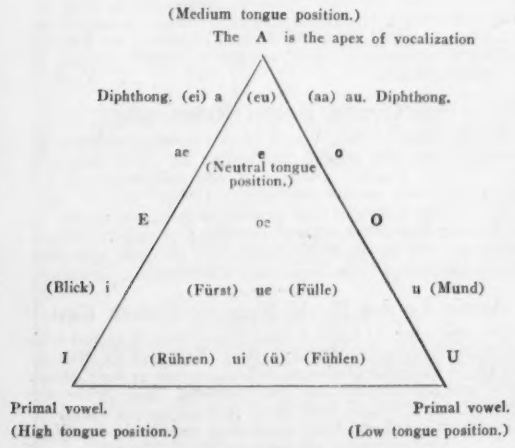
Before dealing with Hey and his method, let us turn to Julius Stockhausen, who played an important role in advancing vocal culture in Germany. Stockhausen was born in Paris in 1826, of German parents. His first vocal instruction he received from his mother, who was a celebrated singer. Then he went to the Paris Conservatoire and later studied with Manuel Garcia in London. Beginning his career as a concert singer he soon gained fame, especially as an interpreter of Schubert songs and Bach oratorios. Later he was one of the first to sing the songs of Brahms.

From 1862 to 1867 he directed the philharmonic concerts and Sing-akademie in Hamburg; in 1869 to 1870 he was engaged as court singer to the King of Württemburg at Stuttgart; in 1874 he was named director of Stern's Chorus in Berlin, and in the following four years his studying and directing of oratorios were musical events. In 1878 he was called to Frankfort am Main to take charge of the conservatory, but remained as director only a year when he opened his own school for singers, which he kept up until his death in 1906.

In 1874 Stockhausen published his "Vocal Method," though in his preface he writes: "I do not want this to be considered a vocal method in the ordinary sense of the word and I do not wish anyone to think that this is anything but an experiment. I shall try to prove that the first exercises of the singer are made up of the elements of speech which disclose the created tone, the attack, color and register, and that the vowels are the real creators of a beautiful tone. Furthermore, that only through careful study of the fifteen vowels, and not only one vowel, as so many think, can a free, beautiful, expressive tone be acquired in German song."

In debating the value of his "experiment" and the methods of other vocal instructors he writes: "Manuel Garcia's method is and remains the fundamental method for all vocal culture."

The Singer's Alphabet



With the exception of Garcia's work on the voice, I believe that Stockhausen's is the only work that does not deplore the fact that vocal culture is deteriorating and that the singers of former days sang better than those of the present.

How much Stockhausen was influenced by Wagner in writing the work is impossible to state. He does not give one example taken from the Wagner operas, devoting his examples to the older masters and their oratorios. Several times he refers to the Ninth Symphony and how it should be sung, but what he says in no way conflicts with Wagner; nor does he approach the work from the same angle.

He combats the assertion that the concert singer and opera singer demand different training, an idea that seems to have prevailed in Germany at that time.

Although he does not mention Wagner, it seems to me that the "tone and word" movement started by Wagner must have influenced him to an extent for, in the first place, he begins his method with what he terms "The Singer's Alphabet" (see illustration).

Secondly, all his vocal exercises are with vowels and diphthongs, and the consonants are not neglected; thirdly, the entire method is based on singing German.

He advocates the binding of final consonants with words beginning with vowels, and in this he seems to have adopted many rules he evidently learned in Paris. He lays stress on the fact that the vocal masters of the seventeenth century found the trillo—not to be confounded with the trill—of great advantage in cultivating the voice and strongly recommends its study.

Another reason that leads me to believe that Wagner, indirectly, influenced Stockhausen is: Wagner was not a man to hide his light under a bushel. When he had anything to say he not only gave expression to his thoughts in word but also in writing, and his thoroughness did not permit him to leave a subject until he had exhausted it. Wagner's plea for a German singing method for concise diction and singers who would study and sing German was too strong not to have reached Stockhausen. That Stockhausen, as a master singer and lover of bel canto, would never be in accord with many exponents of Wagner I am also convinced, and it must not be forgotten that shouting Wagner's works is a later day invention of which I shall speak later.

In 1880 Stockhausen again appeared in print; this time in answer to Heinrich Dorn, a conductor living in Berlin and a close friend of Wagner. Dorn had written a book on German diction which, according to Stockhausen, proved that Dorn had not the slightest conception of his subject. He takes Dorn severely to task and tells him that he has not the remotest idea of either German or French; proving the latter by quoting rules accepted by the French Academy. He then turns to Wüllner (father of Dr. Ludwig Wüllner), then an opera conductor and teacher at the Royal Academy in Munich, who had also written on German diction. He agrees with some things that Wüllner says, but contradicts many others, especially Wüllner's ideas of closed and open vowels. Turning to Wagner he writes: "I do not consider him a barbarian who does not know the difference between the hard and soft G," Wagner evidently having made the remark. And he finishes his criticism of conductors who try to give vocal and diction lessons with "Kapellmeister bleibt bei deinem Takstock!" (Conductors stick to your baton!).

He combats many authors who attempt giving rules for singing and speaking German, as an authority and with authority, stating: "I desire a correct and beautiful German." He holds the average German singer and his dialect up to ridicule, here for the first time giving examples from the Wagner works. I am fully in accord with the following, his final criticism: "The German considers the contents more vital than the form; but were he to give the form due consideration, the contents would be more impressive."

Stockhausen said that he loved his teaching as he once loved his singing, and though I never had the pleasure of meeting him, I have never met man or woman who had studied with him who did not speak of him with the greatest veneration; and in the nineties there was hardly a singer of any importance in Germany who had not studied with him. He numbered many Wagner singers among his pupils, notably Alvary, Scheidemantel, Perron and van Rooy.

During the lessons Stockhausen lost all feeling for time. Not so his wife, who never failed to remind him when the half hour expired, much to the annoyance of the pupils who called her the "singer's curse!"

"Vokalzylinder"

Let us now return to Julius Hey. He studied harmony and counterpoint with Lachner and voice culture with Friedrich Schmitt, and was thirty-four years old when he was made the head of the vocal department at the Munich Academy where, at Wagner's suggestion, he at once began the reform of vocal culture. Although Hey remained at the school until Wagner's death, in 1883, neither he nor the school made the progress that was anticipated. After leaving the school he moved to Berlin, meeting with considerable success as an instructor, and in 1886 he published his method in four volumes under the title of "German Vocal Culture." Volume one, "Speaking;" volume two, "Tone and voice culture for women"; volume three, "Tone and voice culture for men." and volume four, "Explanatory notes."

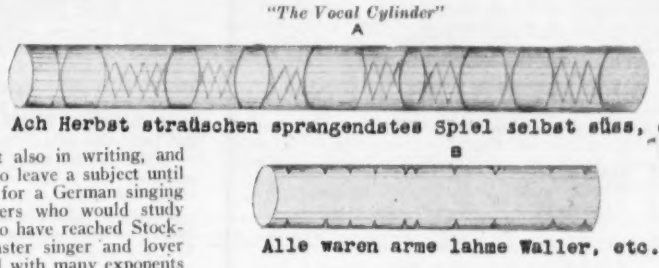
His work and method is mainly based on Wagner's words, which I have already quoted: "Mein Gesang ist Deklamation und mein Deklamation Gesang." The work is tedious reading and, from a purely vocal standpoint, has very little new to say. He devotes much space to anatomical pictures and description, and quotations, and the vocal exercises he offers the student are not original. He uses the "singer's alphabet" in a slightly different form from Stockhausen, but does not give the latter credit for it. He has one picture that is excellent; it is what he terms the "Vocal cylinder," and though he shows the cylinder in many forms, I think the illustration shown herewith will give the reader a fair idea.

The idea is that the tone-stream is constant in singing, being but partly interrupted by the consonants, it depending on the strength of the consonants as to how much the vocal-stream will be interrupted. In the first drawing, A, Hey classifies the consonants as being "Geraeuschlaute" (noise-sounds); and in the second, B, as half-vocal consonants.

For the German actor the work is of great value and many instructors use it. I refer especially to about one hundred verses of alliteration of different length and with every necessary combination of consonant and vowel to be used as exercises, bringing every muscle used in speaking into play and thereby giving flexibility and agility. I am also convinced that these exercises can be of benefit to the singer who has his voice fairly well under control and with the guidance of his instructor; and there is no question but that the exercises are excellent for the singer who intends to make a specialty of or even sing Wagner. The only objection that I have to them is that the singer could save time and receive the same results by studying the Wagner poems thereby, becoming familiar with his future work, and by the time that he is ready to study his roles he is perfectly familiar with the text.

Another suggestion of Hey that the singer study his text by singing the same in rhythm on one tone in the medium register is excellent, but hardly think that he can claim it as original.

"The Vocal Cylinder"



(*To be continued in next week's issue*)

Junior and Juvenile Clubs

A booklet has just been issued under this title by the National Federation of Music Clubs which will be found of inestimable value. It offers a Junior Music Club course of study based on the instruments of the orchestra, and provides suggested material for the work of a year or two years for the young people's musical organizations. In addition to programs and explanatory text there is considerable information for the benefit of music teachers, senior music clubs and others desirous of forming junior music clubs.

The booklet was written by Mrs. William John Hall, chairman of the Junior Club Department of the National Federation of Music Clubs. It was published by the National Bureau for the Advancement of Music upon the appeal of the Federation officers, not only as a help to the Federation but also because the booklet appeared so valuable to the National Bureau for the Advancement of Music that they wished to make it as widely available as possible. It is believed that it will be a distinct factor in stimulating the organization of new music clubs among boys and girls, a matter of the greatest importance to all professionally and otherwise interested in music.

The course of study is being mailed to 350 junior clubs affiliated with the National Federation, and a letter is being sent to the 1,200 senior clubs of the Federation offering the booklet to those who think it may be helpful in their work and urging each adult music club to organize at least one junior club in its community during the coming year. Clubs are being urged to do this for the sake of the musical life of the country and especially of their city and also for the incentive and interest such a protege provides the senior club. There is no question but what the booklet will also be of valuable aid to music supervisors and music teachers.

In addition to its useful and illuminating contents this little work offers valuable hints to everybody who is interested in music work of any kind. There are extended introductory remarks, and throughout the book are programs and suggestions for the conduct of meetings.

The orchestra is explained as a whole and each of the instruments taken up separately and made available for use on the proposed programs. Every number listed on the programs is marked so as to indicate whether it has been recorded on talking machine records or player-piano rolls. As many American names as possible have been included in the programs. There is appended a list of music publishers from which the works may be obtained, a list of manufacturers of reproducing instruments and records, and a list of useful books.

Felix Salmond Booked for Vassar

Felix Salmond, the English cellist, is engaged to give a recital at Vassar College, Poughkeepsie, N. Y., November 18, when he will have the assistance of N. Val Peavey.

MERLE ALCOCK VERIFIES OLD ADAGE, "TRULY GREAT ARE MOST HUMBLE," DECLARES REPORTER

The accompanying interview, written by Mae Biddison Benson, is culled from the Fort Worth Star-Telegram of October 24:

"To have this 'myth' about the truly great being the most humble verified is a rare experience indeed. It's a joyous one.

"Opening a hotel room door with fear in your heart and an established and experienced expectation of being received with a highly posed diamond-covered mitt, cold and clammy, extended in 'your poor little devil, come in fashion,' suddenly to realize that you've been hugged, that the room is sunshiny and warm and that the great person you are to interview is chatting leisurely and pleasantly waiting for you to regain your lost composure—ain't it a grand and glorious feeling?

"Until Merle Alcock, the American contralto who is classed among the greatest, came, I had about lost the illusion about humility and greatness being linked. But she restored the illusion so perfectly that now it's a conviction.

"This beautiful and gifted singer will appear in concert tonight at the First Baptist Church auditorium. And Fort Worth is indebted to the Euterpean Club for the presence here of Merle Alcock.

GENUINELY HUMAN.

"She is such a genuine human being that it would be easy to write a book about her on that one score alone. She has a husband and she uses his name. She has had only one husband, Bechtol Alcock of Wall street, and has him now with no prospect of ever having any other.

"She believes in American music: 'They are prone to say American composers are imitators. Some of them may be, but those who have arrived have some very original things. We must remember that America is a new country, newer musically that most any other way. We are making wonderful strides in musical composition.'

"To prove that she does like American composers, Mme. Alcock has a number of American songs on her program. Among them are some compositions of Arthur Foote, Horace Johnson and Harold Milligan.

TO SING GERMAN SONGS.

"Mme. Alcock sings Schubert and Richard Strauss in German. 'Anything is more beautiful in the language in which it was written. If you are smart enough to read



MERLE ALCOCK.

literature in the original you get much more out of it.' From Strauss she will sing 'Das Leben Ist Ein Traum,' and from Schubert 'Wohin.' The French group will include 'Le Temp des Lilas,' 'Pedro' and 'Roses des Roses.'

"Mme. Alcock sang in Fort Worth two years ago. An admiring public has been asking for a return engagement since that appearance.

"'I am delighted to be back in Fort Worth. I really came South for this one engagement. My tour down in this part of the country is later. But because the Euterpean Club wanted me now, I just came without asking to have my time changed later,' she said."

Joseph Diskay's Continued Success

The tenor, Joseph Diskay, who after being in this country just a short time was immediately engaged for the Keith Circuit for a period of forty weeks and whose success was immediately sustained after his first appearance, is continuing to uphold that impression by singing more beautifully each week. His voice, which is substantial in size, rich in quality, all of which he combines with personality, is bringing him forth with great popularity. He is at present singing in the various cities of the United States fulfilling his contract with the Keiths. Mr. Diskay should certainly be featured more.

Philadelphia Enjoys Concert by Bethlehem Bach Choir

It was a foregone conclusion that there would be a very large audience in attendance at the concert given by the Bach Choir of Bethlehem, Pa., Dr. J. Fred Wolle, conductor, at the Academy of Music, Philadelphia, on the afternoon of November 4. This sterling organization appeared in that city last year and made such a pronounced success that every effort was made to have the choir give another concert this season, hence its recent appearance under the auspices of the Philadelphia Forum.

Dr. Wolle led his forces through a program of Bach music such as has won fame for the organization in its home town as well as in New York and elsewhere. There were excerpts from the Mass in B minor—the Kyrie and Gloria—and four chorales, to all of which the audience listened with reverence. Dr. Wolle, who is the founder of the choir, had his organization under his usual masterly control, and the result was a fine tonal balance, a broad crescendo and decrescendo and a fine precision of attack. Needless to say, for it is well known that this organization has been singing Bach music for years, the proper Bach spirit pervaded everything that was presented.

Dr. Wolle chose three artists of fine calibre as soloists, namely, Emily Stokes Hagar, soprano; Mabelle Addison, contralto, and Nicholas Douty, tenor. Mrs. Hagar is a great favorite in Philadelphia, for her finished artistry has long been recognized there. Her voice is flexible and of a rich quality, and she uses it with intelligence at all times. She was heard in two duets, one with Miss Addison and one with Mr. Douty.

Miss Addison has made a special study of Bach music, and on this occasion, her first appearance with the choir, she proved that it is well suited to her voice. Her singing was enjoyed to the utmost in two solos, in the Gloria and Kyrie, and in the duet with Mrs. Hagar. Miss Addison is one of those reliable artists who always can be counted on to do her share in making any concert a succeess, and this occasion was no exception to the rule.

Mr. Douty's only work was in the duet with Mrs. Hagar, and he added another link to the already long chain of successes he has had singing with the Bach Choir. Mr. Douty has sung at every one of the Bach Festivals held in Bethlehem, and therefore is especially proficient in that particular composer's music.

The choir also was assisted by the Philadelphia Orchestra, the Moravian Trombone Choir and T. Edgar Shields, organist.

A special train was chartered to take the choir from Bethlehem to Philadelphia, and the usual sight-seeing trip was enjoyed upon arrival there. Luncheon was served in the Foyer of the Academy of Music, and through the courtesy of Edward Bok dinner was served by the Curtis Publishing Company, publishers of the Ladies' Home Journal, of which Mr. Bok was formerly editor. The choir also returned from Philadelphia in a special train.

St. Olaf Choir Leader Honored

The Minnesota Music Teachers' Association has elected Prof. F. Melius Christiansen, Mus. Doc., to be its first honorary member, and the American Choral Conductor has accepted the honor. The following is an excerpt from the letter addressed by the association to Dr. Christiansen:

"At a recent meeting of the Minnesota Music Teachers' Association you were unanimously voted an honorary member of the association in recognition of your valuable contribution to the music of Minnesota. If you will accept this action on our part, you will be our first honorary member."

Prussian Prince Makes Debut as Composer-Conductor

Vienna, October 15.—Prince Joachim Albrecht of Prussia, a close relative of ex-Emperor William II, made his debut as a composer and conductor at a big charity concert here last night when he directed a "Fantasia amorosa" for orchestra of his own. General judgment was that, all things considered, His Royal Highness' music surpassed expectations. Lady Lillian Glendworth-Hertford, an English violinist of aristocratic birth, was also favorably received at the same concert. P. B.

St. Cecilia Begins Rehearsals

The St. Cecilia Club, Victor Harris conductor, began its rehearsals for this season on October 24. The club will give its two regular concerts in the ball room of the Waldorf-Astoria on the evenings of January 23 and April 5, 1923. The programs will include, as usual, a number of works specially composed for the club; prominent soloists will assist, and at the April concert the club will also have the co-operation of the New York Philharmonic Orchestra.

Annie Louise David Soon to Return East

On November 8, Annie Louise David gave a recital with Gabrielle Woodworth at Santa Rosa, Cal., and on November 24 the harpist will give an entire program at the Convent of "The Lady of the Lake," San Antonio, Tex. After that she will return to her New York studios, having completed a very successful and busy number of months in the West.

Leps Conducts Mabel Wood Hill Work

During the three weeks' season of orchestral concerts under Wassili Leps at Willow Grove Park, near Philadelphia, various novelties by American composers were performed, and the list would be incomplete without special mention of Mabel Wood Hill's "Grania" prelude; a work which was also performed by the Kriens Orchestra of 100 players in Carnegie Hall, New York.

Gladice Morisson Under New Management

Gladice Morisson, French soprano, is now under the exclusive management of Ernest Briggs, Inc.

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John Charles Thomas Sings With Mozart Society

"Whatever he sings sounds beautiful," said one observing listener of John Charles Thomas, who opened the fourteenth season of the New York Mozart Society, Mrs. Noble McConnell founder and president, in the Hotel Astor grand ballroom, November 4, with a song recital. The true Italian bel canto in his opening numbers by Pergolesi, Scarlatti and Verdi ("Eri Tu" aria), his ability to color his tones as the spirit of the music requires, his absolute surety and poise, all this brought him increasing applause throughout the program. Mana-Zucca's amusing Children's Songs were artistically sung, with abandon, and entered into the real spirit of boyish, "kiddy" humor. When singing these, Mr. Thomas seemed nothing but a big boy himself. Among encore songs following at this juncture was the Mana-Zucca "Big Brown Bear," and also a song closing with a high F, "half voice" of the most telling quality. The "crazy" song by Goossens' "Melancholy," which has neither key, tonic nor dominant chord, was followed by real music, with Bonner's "Passing By," Densmore's "I Must Down to the Seas," and then half a dozen encores, humorous, sentimental, vigorous. All his singing was supported to the finest degree by William Janaushek at the piano.

President McConnell gave out many interesting facts in her announcements, noting the last season, the unlucky (?) thirteenth, as the most successful of all, 1,000 people attending the first recital of this season on the fourteenth, all boxes taken and occupied, over 800 members, the efficient young Columbia medical students as new ushers; Mrs. Owen J. McWilliams, chairman of the new Hospitality Committee, made up of a score of prominent women; and the presence of Dr. Copeland, John O'Brien, Judge Marsh, candidates for important public posts, who spoke in behalf of their party, as well as the candidacy of Governor Edwards of New Jersey—all this was important in this first affair of the season. Attorney Daiches also gave a witty talk, and an immense basket of autumnal flowers was presented the president, as well as several beautiful bouquets. The luncheon, moving-picture ("Manslaughter") and dancing followed, making a day of felicitous enjoyment.

Paderewski and His Painstaking Work

I. J. Paderewski, who will give his first New York recital in Aeolian Hall November 22, has always maintained that one of the secrets of his success was his ability to concentrate.

A visitor at his Swiss home last summer tells of hearing the sound of the piano coming from his study. Naturally he stopped to listen and gradually realized that Paderewski was playing only a phrase of six notes from one of the Chopin etudes. Finally the listener began to count and when Paderewski went to another phrase he had counted fifty-three repetitions of those six notes. How many times he had played this before the listener began to count no one knows. A remarkable illustration of "the capacity for taking pains" was demonstrated when Paderewski was working out certain dynamic and color effects in that phrase and he kept at it until he got what he wanted.

Marion Lovell Greatly Pleases Providence

On October 15, Marion Lovell, the charming little coloratura soprano who made so auspicious a debut in New York at Aeolian Hall last season, opened her concert season in Providence—her home town—as soloist at a concert given by the Plantations Club. The singer delighted a large audience with the beauty of her voice and her skill in handling it.

Following are some excerpts from the daily papers:

As pleasing as was her work last season, improvement and growth both as singer and artist could be noted at last evening's concert. Her method has more surety and she has improved her tone quality remarkably. Singing a dozen songs, all but one by modern composers, Miss Lovell displayed new values in her voice and added to the pleasure of her performance by a clarity of phrasing which was excellent. Her French group was charmingly given and met with instantaneous response from the audience. Her interpretation of Rimsky-Korsakoff's "Chanson Indoue" was flawless. Voice and imagination were fused to create a song so perfect in tone, color and diction that the hearer got that satisfaction which is one of the rarest gifts within the bestowal of an artist.—Providence Journal.

The young singer was accorded a hearty welcome when she was introduced as "a Providence girl who comes back to us with laurels on her brow." She was indeed worthy of the appreciation accorded her and her program was a delight. She especially charmed her hearers in Eckert's "Swiss Echo Song," showing her mastery of a deal of technic and reaching a whole tone above high C with ease and grace. Throughout her program her tones were well sustained. —Providence Tribune.

Hurlbut Impresses Seattle

S. D. Parker, local manager at Seattle, Wash., who managed the recent appearances there of Harold Hurlbut, tenor and de Reszke disciple, wrote the MUSICAL COURIER of the singer's success: "Seattle, October 20: Harold Hurlbut scored huge success here last Tuesday in his lecture recital on the vocal technic of Jean de Reszke, so much so that he was compelled to repeat it on Thursday. He was fairly overwhelmed with applications for auditions and lessons. Press and public hailed him as a man with a message. He is already solidly booked for twenty-two weeks of lecture recitals and teaching in the West for the summer of 1923."

Ware Songs Sung by Mills

Harriet Ware played the accompaniments to two songs by herself, sung by baritone Walter Mills, October 28, at the Van Boskerck residence, Park Avenue, Plainfield, N. J. The Plainfield Courier News mentions the affair in detail, saying that "as an encore to the group of Ware songs he sang her 'Consolation,' one of the most particularly moving numbers of all her important contributions to the literature of American songs, to which he gave beautiful interpretation."

Easton in Recital for Brooklyn Institute

Four days after her New York recital at Carnegie Hall on November 2, Florence Easton appeared in recital at the Academy of Music, Brooklyn, N. Y., for the Brooklyn Institute of Art and Science.

San Carlo Boston Opening

(By Telegram)

Boston, November 6.—Fortune Gallo's San Carlo Opera Company opened a two weeks' season at the Boston Opera House this evening with an excellent performance of "Aida." The cast included Marie Rappold (Aida), Eleonora De Cisneros (Amneris), Manuel Salazar (Rhadames), guest artists, and De Valle as Amonasro. Peroni conducted admirably and the performance as a whole was effective. The house was absolutely full and hundreds were turned away. J. C.

Clemens a Singer of High Musical Culture

The Frankfurter Nachrichten eulogized Clara Clemens as follows after her recent appearance in Frankfurt:

In a well filled hall Clara Clemens proved to be a singer of high musical culture and complete mistress of the technical side of her art. "Eduard" by Loewe afforded her the best opportunity to show her strong temperament which leans to the highly dramatic, and her singing of this ballad was a thrilling performance. That the singer possesses the power to express deep spiritual feeling was proved by her interpretation of "Come, Sweet Death," by Bach, and "At the Grave of Anselmos," by Schubert.

Two New York Recitals for Josef Lhevinne

Josef Lhevinne made his first New York appearance October 30 as one of the soloists at the opening concert of the Beethoven Association, playing the Beethoven sonata, Op. 53, in C major. During the season he will give two New York recitals and one recital for two pianos, in which Mme. Lhevinne will contribute her rare talents. Mr. Lhevinne will also be heard later in the season with the New York Philharmonic.

Garrison Appearing in Europe This Fall

Mabel Garrison, who went abroad this past summer to attend the Mozart Festival at Salzburg, accepted a flattering offer to appear in Europe this fall, making special appearances in the leading opera houses throughout Germany, Austria and Spain. A cablegram to the Wolfsohn Musical Bureau received from the Berlin manager announced her great triumphs in Berlin and Vienna.

Pacific Coast Tour for Frances Paperte

Charles Drake, manager of Frances Paperte, the young mezzo soprano of the Chicago Opera, is mapping out a Pacific coast tour for the season of 1923-24. October and part of November will be given over to appearances west of the Rockies. This present fall Miss Paperte's tour will extend as far as Denver where she is booked for a joint concert with Tito Schipa.

Lillian Croxton Dates

Lillian Croxton, coloratura soprano, returned from Carrolton, Ohio, where she had been singing, and began her New York engagements with a concert at the Methodist Episcopal Church at 177th Street and Grand Concourse, on October 27, appearing with Frederick Cromweed, pianist, and accompanied by Maurice La Farge.

"Brard's Success in this Country Should Be Great."—

JAMES H. ROGERS, Cleveland Plain Dealer

"Surpassing Brilliancy"

"Understanding"

"Full Measure of Power and Resonance"

CLEVELAND PLAIN DEALER, October 28, 1922.

BY JAMES H. ROGERS.

At Masonic auditorium last night Magdeleine Brard, French pianist and Reinald Werrenrath, American baritone, a combination to conjure with, were heard in joint recital.

Unlike Mr. Werrenrath, who, for these many years, has been model and exemplar to Clevelanders of what a baritone singer of songs should be, Miss Brard was almost a stranger. Almost, but not quite. For her single earlier appearance here, when she played one Sunday afternoon two or three years ago with the Cleveland orchestra, is remembered with vivid pleasure.

Miss Brard is the most engaging figure among young women pianists that has come to grace the American concert stage since Guiomar Novaes surprised everybody by her youthful perfections some little time before her French colleague.

Both Miss Brard and her Brazilian prototype are finished exponents of the Gallic school. Which denotes meticulous care for details and surpassing brilliancy in technical prowess.

Fingers Fleet; Touch Light.

Miss Brard's fingers are amazingly fleet; her touch is light and of silvery clarity; yet she can summon from the piano a full measure of power and resonance. She plays with spirit and verve, and with clear understanding of the music in hand; and she possesses the happy gift of making all her numbers a joy to hear, deftly emphasizing their salient points, skillfully modulating the tone in tuneful periods, and lending force and pungency to rhythmic values.

The slender and girlish French pianist knows how to make up an interesting list of pieces to offer her listeners. It is long since we have heard so unconventional a program of piano compositions. There were pieces by Franck, Faure, Liadow and Pierne; names not often seen on recital programs. There was the seldom played E flat polonaise of Chopin, which was accorded a dazzling rendition, and there were two pieces by Liszt, one familiar, the other unfamiliar.

A capital list, and one that bespeaks a leaning toward the unusual, or at least the unhackneyed, that cannot but make for the enjoyment of those that hear it. Miss Brard's success in this country should be great.



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"Astounding Technic" "Triumph"

THE CLEVELAND PRESS, October 28, 1922.

BY WILSON G. SMITH.

Miss Brard, in the Prelude, Choral and Fugue of Cesar Franck, displayed an astounding technic in bravura playing, and a fine appreciation of colorful tone values. She has a finely modulated touch, from crashing fortissimos to the most dulcet of tones. Too, she has a virtuosity that scintillates and sparkles like sunlight on the water.

For her second number she played some rather inconsequential pieces of Faure, Liadow and Pierne, but played them in such brilliant style that it was the pianiste, rather than the compositions, that won for her her triumph.

"Surprise" "Ranks With Novaes"

THE CLEVELAND NEWS, October 28, 1922.—(Archie Bell)

The surprise of the occasion was the piano playing of Miss Brard, who had been heard here only once before, I believe, and at that previous visit, she had none of the opportunity to display such talents as marked her playing last evening.

Her success was great as it deserved to be. Here is a young lady who must rank in estimation with Guiomar Novaes, the brilliant Brazilian pianist who came to us first a few years ago. Miss Brard made her piano sing superbly and with a warmth tempered by musical intelligence. A. B.

OBERLIN COLLEGE
CONSERVATORY OF MUSIC

October 28, 1922.

Dear Mrs. Hull:

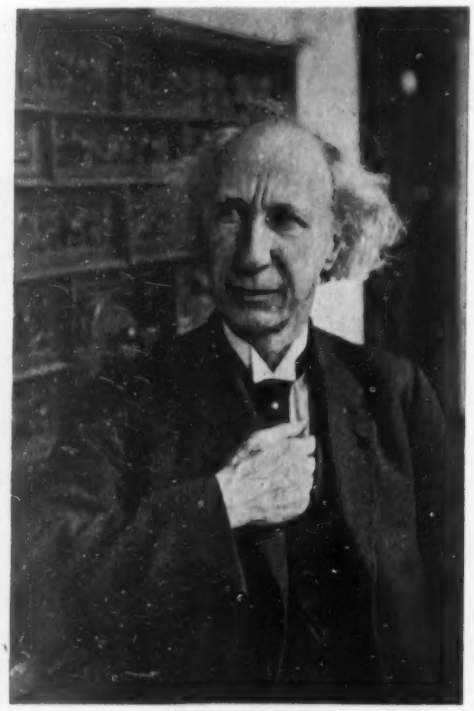
I was very much delighted with the piano recital by Mlle. Magdeleine Brard the other night and have heard on all sides the most favorable comment and an expressed desire to hear her again. She has a remarkably beautiful technic, lovely tone and great refinement of expression and plays as simply and unaffectedly as a little child. Her playing of the 24 Preludes of Chopin was a remarkable exhibition of rapid change of feeling, the tender and lyric ones receiving as interesting treatment as the strong and more passionate and brilliant ones. She is a most remarkable young pianist and I commend her to anyone wishing a high type of finished pianistic art.

Very truly yours,
C. W. MORRISON, Director.

CHEERS GREET THE RETURN OF THE VIENNA PHILHARMONIC

Laurel Wreaths and Flowers Decorate Each Player's Desk at the Performance of "Fidelio" at the Staatsoper—"Middle Class" Opera—Orchestra Demonstration Against Lehar—Webern to Conduct "Pop" Concerts—Germaine Schnitzer Warmly Welcomed—A Great Schubert Festival—Novel Co-operative Scheme for Salzburg Opera—Doings at National Opera—Sauer's Birthday Celebrated

Vienna, October 11.—At last night's performance of "Fidelio" the Philharmonic Orchestra resumed its work at the Staatsoper, following the South American tour, amid unprecedented ovations. The desks had been decorated with laurel wreaths and flowers, and when the players entered the pit collectively, they were greeted by cheers such as have never been heard at the Staatsoper before. One of the unpleasant surprises attendant upon the orchestra's return home, however, is the announcement published by the Vienna "Mittagszeitung," that the Philharmonic has refused an invitation from the Gesellschaft der Musikfreunde to participate in that society's Schubert Memorial Concert to be conducted by Furtwängler. The orchestra claims that it cannot undertake to play under any other but its regular conductor, Felix Weingartner. Its refusal is particularly



EMIL SAUER.

The latest photograph of the pianist whose sixtieth birthday has been the occasion for great festivities at Vienna.

surprising in view of the fact that in the past the Philharmonic has never had any scruples about playing under other conductors, and even more so in view of the proposed Philharmonic cycle to be held this season under Georg Schnéevoigt. All of which seems to corroborate the fact that the orchestra's refusal to play under Furtwängler is merely an act of over-zealous loyalty towards Weingartner, who is known to have been "peeved" over Furtwängler's signal success with the Philharmonic on the occasion of last year's Brahms Memorial Concert of the Gesellschaft der Musikfreunde. The orchestra's present attitude is meeting with strong resentment, according to the "Mittagszeitung," and the paper demands an action against this Furtwängler boycott.

Orchestra Demonstration Against Lehár.

A recent performance of Lehár's operetta, "Frasquita," at the Theater an der Wien, was the scene of a wild riot when Lehár himself conducted, but the orchestra refused to follow his cues, executing instead a fearful noise which had nothing in common with the Lehár score. Lehár's speech of protest, addressed to the audience, resulted in an uproar from the orchestra men who explained that this demonstration of "passive resistance" had been decided on by them in order to enforce higher wages. After lengthy debates between Lehár, the stage manager and the orchestra—debates carried on in the presence of the audience—an agreement was finally reached, and the performance continued.

Middle Class Opera

The newly founded "Opera for the Middle Classes" is organized on a co-operative basis and backed financially by a society the annual membership of which is 12,000 kronen (fifteen cents), This fee entitles every member to one operatic performance a month and to two orchestral concerts a season at a reduction of 33 per cent. on the regular admission prices which are in themselves very low. Richard Specht, the well known Vienna musicologist, is the artistic director of the new enterprises, Leopold Reichwein is its musical director, and Dr. Georg Hartmann, of the Dresden Opera, the chief stage manager. The repertory of the Middle Class Opera will comprise classic and standard modern operas, the latter including the new version of "Il Trovatore" arranged by Erich Wolfgang Korngold with a new German version by Specht. "Fidelio" is the opera chosen for the opening performance, and each opera will have a consecutive four weeks' run. Particular interest attaches to the announcement that a branch enterprise of the new opera will be organized for the purpose of producing, from time to time, difficult and radically modern new works such as the two Schönberg "monodramas," "Die Glückliche Hand" and "Erwartung," as well as Franz Schreker's "The Birthday of the Infanta" and the three one-act operas by Paul Hindemith.

The opening of the new opera took place October 5 with a performance of "Fidelio." The singers, chiefly recruited from the Staatsoper, did highly satisfactory work, and Reichwein's conducting was splendid. The sensation of the evening, however, was the staging, done by Dr. Georg Hartmann, from the Dresden Opera, who, by a skillful use of the "Stibühne" (conventionalized stage) made the best of the very limited possibilities offered by the hall. The new theater is located in the Sophiensaal, a hall heretofore used solely for big society balls and bazaars, or for expositions and boxing matches.

Webern to Conduct "Pop" Concerts

Anton von Webern, the Schönberg pupil whose quartet caused a wild uproar at the recent Salzburg Festival of Modern Chamber Music, has been appointed conductor of the Vienna Konzertverein's Sunday afternoon orchestral series, in succession to Martin Spörr, who assumes an administrative post with the newly formed Co-operative Society of the Vienna Symphony Orchestra. Webern has already started on his new duties with a remarkably "non-radical" program featuring Schubert's "Unfinished" and Beethoven's Fifth.

Germaine Schnitzer Warmly Welcomed

With Jeritza and Michael Bohnen, the new Metropolitan basso, making their farewell appearances at the Staatsoper, and with Morini and Schnitzer reigning in the concert halls, Vienna's musical life has assumed a decidedly "American" appearance this week. Germaine Schnitzer's return to the Vienna concert platform last night turned the Kleiner Musikvereinsaal into a flower garden, and brought the pianist ovations from her many friends here. Within the next two weeks she will have one more recital besides appearing as soloist in an orchestral concert.

A Great Schubert Festival

In connection with the 125th anniversary of Franz Schubert's birth and of the ninety-fourth anniversary of his death, also in commemoration of the day on which the composer started work on his famous "Unfinished" symphony (November 19, 1822), the Gesellschaft der Musikfreunde and the Konzertverein of Vienna will jointly arrange a big Schubert Festival Week between November 17 and 24. Wilhelm Furtwängler and Paul von Klenau, the Copenhagen composer-conductor, now resident at Vienna, will be the conductors of this orchestral and choral concerts. Simultaneously with the Schubert Festival, the Gesellschaft der Musikfreunde will hold an exhibition of the countless precious Schubert manuscripts and relics contained in that society's famous museum.

Novel Co-operative Scheme for Salzburg Opera

The Municipal Opera of Salzberg, which had been in serious financial straits for months past, is the first opera house in Austria to adopt the co-operative scheme. Singers, orchestral men and stage hands will participate both in expense and receipts at equal shares, while the municipality of Salzburg furnishes the theater with light and heat at a nominal price. In case of a possible financial breakdown, the city undertakes to indemnify all members to the extent of 500,000 kronen each.



ANTON VON WEBERN,

radical Viennese composer, who has just entered the ranks of symphonic conductors by taking charge of the Vienna Konzertverein "Pop" series. (From a drawing by Oscar Kokoschka, Viennese expressionist painter-poet.)

Doings at National Opera

Richard Strauss will return to his directoral post at the Staatsoper on December 1 for a short three months' period. Among the novelties promised by the Staatsoper for the Redoutensaal, following the close of Max Reinhardt's season there, are several ballets new to Vienna, among them "Schéhérazade." Contracts with Alfred Piccaver, the American tenor, and with Selma Kurz, have just been renewed for a term of years.

Sauer's Birthday Celebrated

The Grosser Musikvereinsaal on September 26 was the scene of a great festival concert in honor of Emil Sauer's sixtieth birthday. Those participating were Sauer's most famous pupils, including Paul Weingarten, Stephen Askenase, Trude Zerner and Lubka Kolessa, and the program consisted entirely of compositions by Sauer, including his piano concertos in C minor and E minor. Oscar Fried was the leader of the orchestra. The big hall was crowded to the doors, and there were speeches and flowers galore, and frenzied ovations when Sauer was finally spied in his box.

PAUL BECHERT.

MEMPHIS SHOWS DELIGHT WITH PONSELLE'S SINGING

Memphis Opera Club to Open Third Season with "Romeo and Juliet"—Notes

Memphis, Tenn., October 31.—Rosa Ponselle, dramatic soprano, assisted by William Tyroler at the piano, opened the musical season of 1922-23 at the Lyric Theater, under the auspices of the Cortese Bros., concert managers. Miss Ponselle needed no introduction to Memphis, her many admirers filling the Lyric Theater with storms of applause, loath to let her go, even though she had generously and graciously responded to encores. Verdi's aria, "Ernani Involami," from "Ernani," was the most delightful number of the entire program, her rendition being so artistic that she was compelled to respond to five encores. Mr. Tyroler gave two piano groups.

Memphis Opera Club to Open Third Season.

Mrs. B. F. Turner, the efficient leader of the Memphis Opera Club, has been reelected as chairman, with Mrs. Giles Bond as secretary. Several new artists have been added to the list, and "Romeo and Juliet" will be the opening attratcion, followed by "Madame Butterfly," "Rigoletto," "La Giaconda," and possibly a fifth offering. The cast for "Romeo and Juliet" includes Mrs. James McRee, soprano; Mrs. J. O. Rice, contralto; Arthur Bower, tenor; Helen Smith, soprano; Clarence Banning, baritone, and George Hughes, bass.

Notes.

Much interest is being shown by the junior and juvenile Beethoven Club members this season, under the inspiring leadership of Mrs. Harry E. Cuter and Ella Atkins. Junior club meetings are to be held in the homes of the members, and the program will feature the composers of different countries. Ada Pearl Strut, first vice-president, will be the hostess for the first meeting.

Mrs. Leone Tobey McCallum, president of the Piano Teachers' Association, and also the head of the Amateur Music Club, has been elected supervisor of music in the Frayser School. Mrs. McCallum is also an artist-member of the Beethoven Club, being chairman of the finance committee.

The Renaissance Music Circle met at the home of Mrs. Lawson Wilhoite. Russian music was the program for the day, Mrs. W. W. Denpree serving as chairman.

Andre Polah, violinist, has recently joined the staff of the Bohlmann School of Music.

The Beethoven Club musical staff campaign closed after a successful three weeks' work.

J. V. D.

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Dr. Fery Lulek, notable singer and teacher, is now on the permanent faculty of the Chicago Musical College. The brilliant success of Dr. Lulek on the concert stage and in the studio is well known to the musical public. As a vocal instructor this eminent artist makes a specialty of perfect voice production, and the great and ever-increasing demand for his students by managers of opera and concert, choir directors, etc., is the result of the admirable work which they have accomplished under his tuition.

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CARL D. KINSEY, Manager

Winter Term Opens Monday, November 20th

WASHINGTON'S MUSICAL SEASON LATE IN OPENING

Washington, D. C., October 28.—Washington's musical season is two weeks late in opening this fall, owing to the delay in the remodelling of the two theaters, Poli's and the National, where most of the big concerts are given. The interior of each has been completely rebuilt, nothing but the outside walls remaining unchanged. It is to be hoped that the improved interiors will have better acoustics than the old auditoriums.

Many famous artists have been booked by the two local managers, T. Arthur Smith and Mrs. Wilson-Greene, and the season promises to be unusually interesting.

T. Arthur Smith's Innovation.

A new series of concerts has been founded by T. Arthur Smith, the enterprising and veteran Washington manager. It is called the "Master Pianist Series" and will consist of six evening piano recitals, to be given at the Masonic Auditorium, by Josef Lhevinne, Ossip Gabrilowitsch, Alfred Cortot, Ethel Leginska, Olga Samaroff and Arthur Shattuck. The announcement of this new series has aroused great interest among the Washington votaries of the pianistic art in its highest phases.

Mr. Smith also presents again the Philadelphia and New York symphony orchestras in series of five concerts each. The soloists of the first concert of the Damrosch series are to be Paul Kochanski and Albert Spalding, who will be heard together in the Bach double concerto. Frieda Hempel and Mischa Levitzki are among the other soloists scheduled to appear at these concerts.

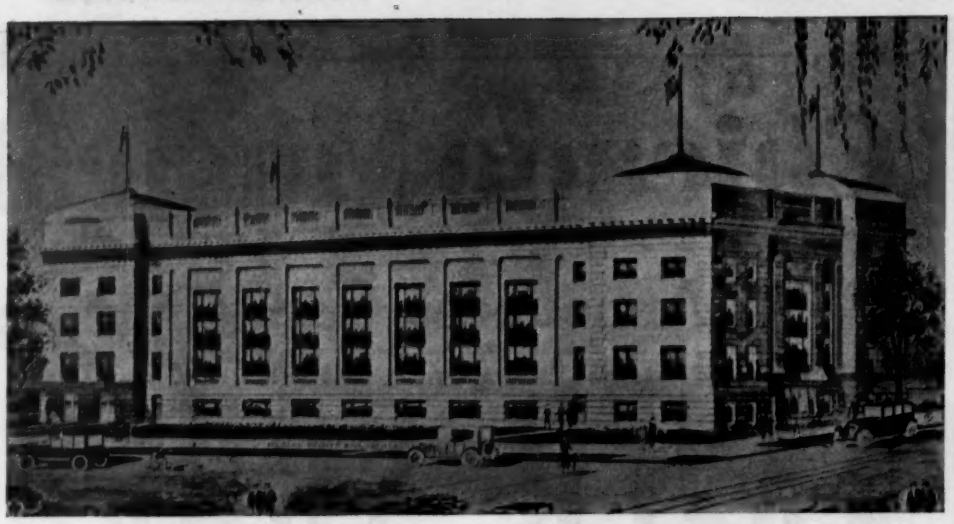
The list of soloists engaged by Mr. Smith for his celebrated series of "Star Concerts" includes D'Alvarez, Cortot, Kochanski, Hans Kindler, Helena Marsh and de Gogorza, Grand opera will also be given by Mr. Smith, who announces a performance of "I Pagliacci" at the National Theater. He will, moreover, bring Isadora Duncan and her company to Washington.

Mrs. Wilson-Greene's Galaxy of Stars.

This season also marks a new departure on the part of Mrs. Wilson-Greene, one of the ablest and most enterprising woman managers in this country. She has inaugurated a new series of six evening concerts, called "The City Club Concerts," to be given in the ballroom of the Washington City Club. As soloists for this new series, she has engaged Pablo Casals, Alexander Siloti, Harold Bauer, Erika Morini, Alberto Salvi, Rafael Diaz, Reinald Werrenrath and Mabel Garrison.

For her "Philharmonic Course" Mrs. Greene announces Chaliapin, Kreisler, Rachmaninoff, Farrar and Lucrezia Bori. For her "Artists' Course" of five concerts Mrs. Greene will also present soloists of the first rank, including Mischa Elman, John McCormack, Frieda Hempel and Sophie Braslau. As a special feature of this series Mrs. Wilson-Greene will bring Jeritza to Washington for the first time. The coming of Chaliapin and Jeritza will be sensational events for the national capital.

Aside from these regular series of subscription concerts there will be many individual recitals by famous artists and organizations.



Milburn Heister & Co., Architects

THE PROPOSED WASHINGTON AUDITORIUM

to be built on 19th Street, between New York Avenue and E Street. It will seat 6000 people and will have one of the largest stages in America. Although primarily a convention hall, it will also be used for big concerts and opera.

Music at the Movies.

The conductors of the orchestras at Washington's leading movie houses are doing a fine work in cultivating a taste for good music among a class of people who seldom go to symphony concerts. Since the writer came to Washington, two years ago, there has been a marked improvement both in the class of music played and in the quality of the performances. This is particularly true of the two leading theaters, Crandall's Metropolitan and Moore's Rialto. Nicholas Mirskey, conductor of the Metropolitan Orchestra, deserves high praise for the splendid work he is doing in this direction. Mirskey's special concert number, which is the musical feature of the program every afternoon and evening, consists of the overtures by Weber, Nicolai, Wagner, Verdi, Rossini and other famous composers, and also excerpts from the best known operas, movements from symphonies by Mozart, Beethoven, Mendelssohn, Tschaikowsky, and other works such as are heard at the best symphony concerts.

Tom Moore, the owner and director of the Rialto, a magnificent theater with a seating capacity of 2,300, is a musical enthusiast. He maintains an admirable orchestra of thirty performers, which is augmented to forty on special occasions. The musical programs of the Rialto under Conductor Gotta are high class in every respect. For instance, one evening recently I heard the orchestra play a good part of the first act of "Tristan and Isolde," during the feature, and the music was appropriate, as it was a strong love drama. This one instance is enough to reveal the musical standards that are offered at the Rialto. The daily concert numbers embrace not only the best known classical overtures and symphonic and operatic excerpts, but also consist frequently of solo numbers played by distinguished artists like Sascha Jacobsen, Elias Breeskin, and others. Victor Herbert has recently completed a very successful week's engagement at the Rialto, where he conducted favorite selections from his best operettas. Creatore created quite a furor at this theater last winter. A. M. A.

Krebs' Compositions Played and Sung

Signe Hagen, Danish soprano, who not only has a pleasing personality but also a voice of quality, feeling and expression, sang S. Walter Krebs' "Garden of Life," "A Song of Tomorrow" and "America! We Live For Thee," and Mr. Krebs played his own "Prelude d'Amour" and etude at the musical recital given by Brooklyn Lodge, T. S., October 15. These numbers formed the climax of a very interesting evening, and the program was printed on a folder designed by Mr. Krebs.

Frederic Dixon

". . . came back to Aeolian Hall in another successful recital in which *HE CONFIRMED THE GOOD OPINIONS* held of both the technical and spiritual qualities of his playing."—Richard Aldrich, *New York Times*, October 22, 1922.

W. J. Henderson of the *New York Herald* says:
"Mr. Dixon *RENEWED THE IMPRESSION HE GAVE LAST SPRING.* His interpretation of the Schumann was very intelligent and sympathetic."

Paul Morris of the *New York Evening Telegram* comments:
"Frederic Dixon, who made a very favorable impression here last Spring, *AGAIN DEMONSTRATED* that he has individuality combined with sound musicianship and technical proficiency."

Max Smith of the *New York American* thinks:
"He is one of the most gifted of the younger generation."

Maurice Halperson of the *Staats-Zeitung* reports:
"Frederic Dixon gave a recital which brought to the artist an honest success. His performance of the Cesar Franck prelude, aria and finale was very effective. The artist was heartily applauded and was compelled to give a long series of additional numbers."



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KANSAS CITY'S NEW AUDITORIUM IS OPENED BY SCHUMANN HEINK

Chamber Music Society Begins New Season—Notes

Kansas City, Mo., October 31.—The opening of the new Ivanhoe Auditorium by Mme. Schumann Heink, September 29, marked the beginning of the musical season in Kansas City. The beautiful hall, seating 1828, was taxed to its fullest capacity, seats were placed on the stage and even standing-room was sold. Fully 2200 persons heard the great contralto, who was in magnificent voice, and who spoke enthusiastically of the acoustics of the new hall. Her concert was the first of a series presenting renowned artists as well as many concerts by local musicians.

CHAMBER MUSIC SOCIETY BEGINS BUSY SEASON

The Kansas City Chamber Music Society (The Little Symphony) gave the first of a series of Sunday afternoon concerts October 8, at the Ivanhoe Auditorium, and was enthusiastically received. Alexander Blackman, concert-master, was soloist, playing the Goldmark concerto. His splendid musicianship was shown in his ensemble playing as well as in his solo work. The playing of the orchestra itself was a delight, Mr. De Rhubertis conducting with a sincerity and lack of affectation which won the audience. Under the capable management of Anna Millar, who is also the manager of the Symphony Orchestra Association, the organization has bookings for many out-of-town dates as well as many concerts here. In connection with Edith Rhetts, it will give a series of lecture recitals, "The Evolution of Chamber Music," Saturday afternoons at the Grand Avenue Temple.

NOTES.

The first of the regular symphony concerts will be given November 3 at Convention Hall by the Cincinnati Symphony Orchestra, Fritz Reiner, conductor. The afternoon concerts are especially arranged for children. Under the supervision of Mabelle Glenn, lessons in appreciation have been given in all the public schools, progress analyzed and records played of all available numbers.

On October 17 Marion Talley, the unusually gifted fifteen-year-old soprano, gave her concert before leaving for New York to study. Kansas City has adopted her, the mayor and all officials of the city standing ready to assist her in every possible way. More than $10,000 was realized from this one concert, people paying twenty-five, fifty and one hundred dollars for a single ticket. Mme. Schumann Heink, who heard Miss Talley when here, pronounced her voice as one heard once in a century, and Mme. Galli-Curci said practically the same when hearing her last spring. Not only is her voice extraordinarily lovely, but she also has a beautiful personality and the poise of a seasoned artist. The Little Symphony assisted her in her concert, Philip Score, the capable pianist of the organization, playing her accompaniments.

The Lindsborg Chorus of 550 voices, with Mrs. A. Allen Taylor, soprano, and Mrs. Raymond Havens, contralto, will give two performances of "The Messiah" on November 18 and 19, marking the opening of the new home of the American Royal Stock Show.

The Mu Phi Epsilon musical sorority gave the first of its Friday morning musicales at the Grand Avenue Temple, October 13. The program consisted of the songs of nations given in costume. The following members took part: Mrs. Hibbard Masters, German; Mrs. Howard Austin, Russian; Mrs. Allen Taylor, Old Italian; Mrs. H. Lewis Hess, American Indian, and Beulah Marty (violinist), Spanish Gypsy. The sorority had the assistance of Stanley Deacon, baritone, who gave the prologue from "Pagliacci" and two Argentine cow-boy songs. The proceeds of these concerts maintain two scholarships, enabling the winners to study in New York.

Alice Kirke announces a series of concerts in Convention Hall, the first of which will present Irene Castle with a company of Russian musicians, November 15.

The Horner Institute of Fine Arts presented Helen Brown Read, soprano, and Stanley Deacon, baritone, new members of its faculty, in recital October 12, at the Grand Avenue Temple.

Allen Hinckley, who has severed his connections with the Kansas City Conservatory of Music, has opened a residence studio at 1211 Linwood Boulevard, where he will conduct his opera classes as well as all private lessons.

Franklin Hunt, baritone, has returned from Great Falls, Mont., where he conducted a master class this summer, and has re-opened his studio, 318 Studio Building.

Carl A. Preyer, associate Dean and head of the piano department of the Fine Arts School of the University of Kansas, is spending one day a week in Kansas City coaching a limited number of pupils. D. H. C.

Syracuse Critics Pay Tribute to Menth

Herma Menth appeared recently in Syracuse, N. Y., in connection with the Artrio Angelus, and the following day, October 19, she was praised highly by the critics. Isidor Goodman, in the Syracuse Journal, had this to say in part: "Bringing with her a delightful personality and finished talents as a performer upon the piano, Miss Menth, the brilliant Viennese musician, gave an impressive recital. Miss Menth plays with a magnetic brilliancy that reminds one of the achievements of Adele Aus Der Ohe. Her versatility in grasp and thorough mastery of keyboard necessities was splendidly exhibited in the very first number of her program, the Busoni embellishment of the ever welcome Bach chaconne. With all of the ponderous phrases so generously interwoven by the 'Vulcan' of the pianoforte, the beautiful contrapuntal ideals as so skilfully expressed by the old master of the fugue, were never lost under the able delineations of Miss Menth. And the same can be said of her performance of the Liszt transcription of the Mendelssohn 'Wedding March' from the 'Midsummer Night's Dream.'" The critic of the Syracuse Post-Standard also was enthusiastic in his praise of Miss Menth's art, stating among other things that "Miss Menth is a pianist with a wealth of technic and displays marked intelligence of interpretation. . . . Miss Menth is so versatile that the entire program was handled with a grace and ease that is often lacking in concerts of this character."

Conservatory Started at Manhasset, L. I.

Out on the north shore of Long Island there is now a new music conservatory. It has been started at Manhasset by Gladys V. Gilbert.

Miss Gilbert came over from England about a year ago, where she had taught for five years. She trained at the Royal Academy of Music, London, taking the post of sub. professor for a time and obtaining the "L. R. A. M." degree. She took the full teachers' training course at the Tobias Matthay Pianoforte School, and found that her qualifications then enabled her to apply for and obtain registration as a teacher. Just before leaving England the authorities of the Royal Academy conferred on her the associateship of the institution; the "A. R. A. M.," a much coveted distinction given only to distinguished ex-students. In her student days she played at the Queen's Hall orchestral concerts and became known in London, Bournemouth and many other towns, as a pianist of unusual ability and promise. As a composer she has been recognized as a talented and original writer of modern music.

When Miss Gilbert first arrived in America she visited members of her family living in and around New York, but felt a growing desire to live out in the country and start teaching again. In May she moved to her bungalow in Manhasset, where she already had pupils for piano. During the summer months she devoted her time to settling down and planning out her courses for the coming season.

Her connection is extended over Manhasset to Plandome, Port Washington, Roslyn, Great Neck and Hempstead. As her circle widens and the need grows for more teachers she will extend her teaching staff.

Towards the end of September she gave a concert in the Public School Auditorium in Manhasset, assisted by Leo de Hierapolis, baritone of New York. Considering the response she has received, she has great confidence in the future. E. G. W.

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His voice is trained to the last degree of art and his singing is akin to perfection.

Richmond (Va.) Times Dispatch.

THE L. D. BOGUE CONCERT MANAGEMENT
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Berúmen Pupils Play

An interesting musicale took place at the La Forge-Berúmen Studios on October 14, when six talented pianists, pupils of both Frank La Forge and Ernesto Berúmen, rendered a delightful program.

Jessie Miller was heard in two numbers by Brahms, the "Edward" ballade and B minor rhapsody, which were played with clean cut technic and musical feeling. Erin Ballard gave a group of compositions by Handel, Gluck-Sgambati and Schumann, and also the beautiful "Theme Variée" by Paderewski. Miss Ballard is one of the most brilliant young pianists at the studios, and, needless to say, her numbers gave great pleasure.

Kathryn Kerin, a fascinating young pianist, presented compositions by Tschaikowsky, Rachmaninoff, La Forge and Schubert-Tausig. Her playing is always poetical, combining a lovely touch with great power; she also possesses a charming personality. Rosamond Crawford was heard to advantage in the E major "Dream of Love" by Liszt and the B flat minor scherzo by Chopin. The young artist played with fine technic, great assurance and poise.

Minabel Hunt and Jessie Moore were the "debutantes," and both young ladies met with success. Mrs. Hunt played delightfully a prelude by Schütte, "One More Day My John" by Grainger, and "Guitarre" by Moszkowski. Splendid rhythm, clearness of touch and power are the main features of her playing. Jessie Moore played a new composition, still in manuscript, an etude by Hanson, proving at once to be a pianist of fine equipment.

Marsh in Philadelphia

Helena Marsh, contralto, will be heard in concert in Philadelphia on November 14 and will make a concert tour of Pennsylvania thereafter.

GREENSBORO LOOKS FORWARD TO MUCH EXCELLENT MUSIC

Greensboro, N. C., October 29.—The State College for Women, 15,000 students, with Dr. Wade R. Brown at the head of the music department, aside from numerous student programs, has booked a course of professional attractions, one of particular note being the opera "Cosi fan Tutte" of Mozart. The Greensboro Choral Society and State College Chorus, in combination with Dr. Brown as director, will appear for the first time this season in "Martha," in costume and with action, early in December. The cast of principals will be composed of North Carolina artists. Dr. Brown's chorus will also be the nucleus for the annual May Festival with the Philadelphia Orchestra and artists of international reputation.

James Westley White, director of music at Guilford College and also of the chorus there, will put on "The Bohemian Girl" in December with a cast of local singers. A series of student recitals is scheduled and several visiting artists will appear, among them Marie de Kyzer, soprano, who is a great favorite here. Mr. White, a well known concert singer, will also be heard in a number of recitals in different parts of the country, aside from continuing his activities here.

The Greensboro College for Women, with its new $100,000 conservatory building and a faculty directed by F. W. Church, has a program of unusual activity in the student body with weekly recitals and faculty recitals each month, as well as monthly public student recitals. Gilman F. Alexander is the new teacher of voice at this institution. Among the professional musical attractions booked is the Evelyn Scotney Company.

The Euterpe Club, oldest and largest music club in this state, after a business meeting on September 30, opened its season with a reception at the Woman's Club on October 7. This club is a distinct factor in the musical life not only of the community but also of the state. Established in 1888, its influence is widely felt. Mrs. J. Horman Wills, state regent of the music department of the National Federation of Womens' Clubs, is a moving factor in the musical affairs of the state, a former president of the Euterpe Club and a valued resident of Greensboro. The club for the past two years has been under the presidency of Mrs. Harold Andrews, who has successfully continued the high standard set by this organization. There are several junior music clubs.

Tessie Lindsey Wharton, local manager, is offering the same ambitious program of world famous artists which it has been her policy to present for the past four years and which she has carried out so successfully. This year's course opens with Claire Dux, soprano of the Chicago Opera, with Alberta Salvi, harpist in joint recital on December 9; Josef Hofmann pianist, January 10, and Fritz Kreisler February 2. Mrs. Wharton aside from successfully managing her concert courses, is an excellent pianist and a pupil of Rudolph Ganz.

The Y. M. C. A. here has successfully launched a decided innovation for this section with a series of concerts for Sunday afternoons, which was successfully opened on October 1 by the Lewis Concert Company, consisting of Sam Lewis, tenor; Tim Schuler, violinist; Marie Cotton, pianist, and Nell Adams, reader. These concerts are free to the public, and undoubtedly will prove a great factor in the popularizing of music.

Charlotte Matthewson, soprano, was heard in an excellent program in Smith Memorial Hall on September 18 by a large audience. Miss Matthewson has a talent of pronounced worth, and although she has never studied singing, gave a fine program with finish and poise, and a production of natural excellence. Already an excellent musician and a serious student, her education vocally has been undertaken by one of the leading business men's clubs here, and she will be given the advantage of study with well known instructors in New York, where she has already gone.

Emile Rose Knox, violinist, who is finishing her second summer's work at the Fontainebleu School near Paris and beginning her third year with Auer in New York, is booked for a program here soon.

Alice Berins, professor of music, who is the national supervisor of public school music of the National Federation of Women's Clubs, has returned after a year's leave of absence to her position at the State College for Women here. Miss Berins was guest of honor at a luncheon given for her by the officers of the Euterpe Club here, and is a member of the program committee of the club.

James Westley White, head of the music department of Guilford College, has returned after an absence of some months spent in the East. While away he appeared in a number of concerts at well known summer resorts.

Some of the local musical talent of the town appeared in a revue of music and dance, which they christened the "Hash of 1922" and which proved to be an uncommonly clever program, and brought forth some very fine talent in a new light. Herbert Goode and William Monroe were responsible for the program, staging, etc. J. W. W.

Golibart's Richmond "Hit"

Victor Golibart, the young American tenor, sang with great success in a recital at Richmond, Va., October 28. The Richmond Times-Dispatch went so far as to say "his singing was akin to perfection." This is an interesting start for a new singer. His manager, the L. D. Bogue Concert Management, announces that Mr. Golibart will be heard in recitals during November in Washington, D. C., Norfolk, Va., Piedmont, W. Va., and Frederick, Md.

McLean to Give Sacred Music Program

Cameron McLean, the Scottish baritone, owing to special demand, has decided to give upon request an entire concert program of sacred music. His experience from boyhood in connection with the Scottish Church has made him familiar with this class of work.

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MACBETH

'Unquestionably the Foremost Coloratura Soprano This Country Has Produced.'
—New York Globe.



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PRIMA DONNA COLORATURA SOPRANO
CHICAGO OPERA ASSOCIATION

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A Few Eulogies of the Press:

IN THE MECHANICS OF SINGING THERE IS NO ONE ON THE CONCERT STAGE WHO IS HER SUPERIOR. IN THE OPERATIC ARIAS THE CLARITY OF VOICE, PURITY OF INTONATION AND BEAUTY OF PHRASING WERE A SHEER DELIGHT.—James Davies, *Minneapolis Tribune.*

IN FINISH OF VOCAL ARTISTRY AND DAINTINESS OF STAGE PRESENCE, THIS PETITE COLORATURA SOPRANO HAS FEW RIVALS, AND NONE WITH WHOSE COMPETITION SHE NEED FEEL CONCERN. HER TREATMENT OF FIORITURE IS SMOOTH AND EFFORTLESS, WITH A PEARLY LIMPIDITY OF PHRASING. A TRANSLUCENT PURITY AND AN APPEALING FRESHNESS OF QUALITY.—Ray C. B. Brown, *San Francisco Chronicle.*

MISS MACBETH HAS A LOVELY VOICE; HER DICTION IS PURE.—Redfern Mason, *San Francisco Examiner.*

HER CLEAR, BELL-LIKE TONES BROUGHT HER MANY ENCORES. THE "SHADOW SONG" AND "AH, FORS'E LUI" WERE REMARKABLE EXAMPLES OF PURE VOCAL BEAUTY.—*San Francisco Call and Post.*

HER TONES HAVE A SOFT LYRIC QUALITY THAT IS CHARM ITSELF. THEY ARE PERFECTLY PLACED, WIDE IN RANGE, BUT IT IS THEIR SENSUOUS BEAUTY THAT REMAINS THEIR CHIEF CHARM. FROM END TO END OF AN AMPLE RANGE THERE IS NO FLAW.—Roy Harrison Danforth, *Oakland Tribune.*

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MASON & HAMLIN PIANO (SAMUEL GENEEN, President) *COLUMBIA RECORDS*

John Powell



Confirming Conviction—

"To hear a finished artist of the piano like John Powell is a treat these days, indeed. . . . Yesterday afternoon a large and delighted audience had the joy of hearing John Powell in a well-arranged program of Beethoven's, Schumann's, Chopin's, and Liszt's compositions. His technical proficiency, coupled with a brilliant and subtle command of nuance and tone coloring, brought out all the beauty and poetic meaning of the composer. In Beethoven's Sonata, Opus 81, he displayed a glorious and vivid picture of tone, finishing the third movement with exquisite tenderness. . . . His grasp and understanding of Beethoven as he gave it was a refreshing joy and delight. . . . The sentimental slush that so many pianists like to work into Chopin was happily missing, and the delicately finished, poetically inspired interpretations as Mr. Powell achieved them were truly of surpassing and exquisite grace. . . . He is truly a great artist."—*New York Evening Post, October* 23, 1922.

Steinway Piano

Management:
LOUDON CHARLTON
Carnegie Hall, New York

ALBERTO JONAS, RETURNING FROM GERMANY, EXPRESSES SURPRISE AT APPARENT PROSPERITY

Orchestras and Opera Houses, He Says, While Reported to Be in Difficulties, Show No Outward Signs of It—Low Value of the Mark Causing Many Hardships—Concerts Well Attended and Teachers Charging Less for Lessons—Royally Entertained—Meets Many Notables—Brings Back New Compositions

Alberto Jonas, just returning from an extended European trip, had some interesting things to say about his experiences and observations. Of course, as he states, other people, many of them, have been telling us what they found abroad, and it might be thought that there would be little new to add. But present-day Europe seems to impress every single traveler in a different manner. No two think alike about it. Perhaps, as Mr. Jones suggests, different people see different sides of the question, get in touch with different phases of the life over there, and have personal experiences and encounters that rub them the right way or the wrong way and leave an impression of pleasure and annoyance as the case may be.

Mr. Jonas expressed, first of all, his surprise at the apparent, at least external, prosperity everywhere observable. He heard, he said, that the orchestras and opera houses were in difficulties, but there was no visible evidence of it except in Vienna. There were three operas in full blast—the Volksoper, the Staatsoper and the Charlottenburg-oper—and the performances, especially at the latter, were extraordinarily fine. They had the rare quality of perfect balance, equality of soloists, chorus and orchestra, that left the impression of a well-rounded whole, not a thing of high lights and shadows, an all too frequent occurrence in the star system, where some one particular artist stands out above all else.

But the amazing thing, said Mr. Jonas, is not so much that the Germans attain perfection in this way, for they have always done it, but that they should accomplish so much in the face of adverse circumstances and in the face of the depression one would expect to find associated with their loss of the war, the burden of their debts, the worthlessness of their currency, and all of the hardships they have had to put up with for all these years.

Not only his words but also his manner expressed his inability to comprehend this thing, and his admiration for a people who could and did accomplish it. There was no whining, he said, no crying over spilt milk. They have simply gone ahead and done things as they did them before the war. They work, and work hard, and there seems to be a great deal of money flowing about, though where it comes from nobody seems to know.

Money, of course, is not what it used to be. Seats that used to cost five or ten marks now cost four or five hundred. It is hard to become accustomed to, particularly for anyone who, like Mr. Jonas, lived for a long time in Germany in pre-war times. Four hundred marks for an opera ticket still seemed an absurd sum. But what puzzled him still more was the fact that the audience was almost entirely German. He thought, he said, that they must be foreigners, Americans perhaps, to pay such prices. But on all sides German was spoken, and from their appearance it was evident that they were really Germans. From where did they get the money?

But although there is clearly plenty of money in some classes of society, chiefly the laboring class and the profiteer class, there is a certain salaried class that is dreadfully poor—and, of course, old people, dependent upon pensions or income derived from investments of savings, they, many of them, are actually starving. And, unfortunately, this includes the most cultured class, and includes, too, many of the musicians. They need help.

The fact has already been announced that the orchestras, run on a co-operative plan, are failing to meet expenses. It is getting more and more difficult every day for musicians to live, possibly because their charges for lessons do not keep pace with the increasing cost of living and the decreasing value of the mark. Contrary to this, apparently, is the fact that "papered" concerts have almost ceased to be the custom. It has become, for some reason impossible to guess, unnecessary to paper any concert, even that of the unknown beginner.

Before the war it was in Berlin as in other big cities. When an artist wanted to get a start he would get a manager, pay for the rental of a hall, and distribute free tickets so as to fill it. Now, when the public is apparently less affluent, the distribution of free tickets has become unnecessary.

There are endless concerts. Everybody seems to be going all the time. Mr. Jonas suggests that perhaps the public was so long denied the pleasure of music that they are now willing to patronize anything; or perhaps an uncultured class has risen to the surface and is unable to distinguish between good and bad?

Another interesting feature of the time is the fact that even the most noted of teachers are charging less for their lessons than is usual in other countries. They certainly are not charging as much as they might. Perhaps this, too, is the effect of the fluctuating value of the mark.

Mr. Jonas was one of the favored personalities whose way was everywhere smoothed for him. Before his arrival in Berlin he sent a message to a former pupil asking that hotel accommodations be retained for him. On his arrival his pupil was at the station to meet him. He was ushered into an automobile and driven off, as he supposed, to a hotel. "Where are we going," he asked. "You will see," was all he got for answer, and he wondered what it might mean. He was quickly enlightened. His pupil conducted him to a magnificent private apartment in an exclusive residential section of the city—her own apartment which she had turned over to her teacher for the period of his stay. This pupil was Charlotte Kalinke, one of the most noted pianists in Berlin, wife of the eminent operatic tenor, Hans Kalinke.

While there he was frequently entertained. He met Rosenthal, Busoni and numerous other artists of the first rank. Busoni, he says, looked fatigued but was as active as ever—enormously energetic, always working, composing, playing. Rosenthal is living in a fashionable apartment, evidently in affluence. Emil Sauer was there, playing, teaching, one of the great old school of piano playing.

Nobody, says Mr. Jonas, remembers the playing of Liszt. He stopped playing long before his death, and of course

[illegible]
Finne

Samstag den 2. September 1922

4. Viertel 117. Vorstellung im Jahres-Abonnement

DER FREISCHÜTZ

Romantische Oper in drei Akten von Friedrich Kind . Musik von C.M. v. Weber

Spielleitung: Hr. Brauer Musikalische Leitung: Hr. Alwin

Fürst Ottokar. . . . . .Hr. Krenn

Kuno, dessen Erbförster. . . . . .Hr. Stehmann

Agathe, seine Tochter. . . . . .Fr. Born

Annchen, ihre Verwandte . . . . . .Fr. Schumann

Kaspar, erster } Jägerbursche des Kuno . . . . . .Hr. Hanowarda
Max, zweiter } . . . . .Hr. Hofer

Kilian, ein Bauer. . . . . .Hr. Hrdlicka

Ein Eremit. . . . . .Hr. Norbert

Eine Brautjungfer . . . . . .Frl. Hantke
Samiel, der schwarze Jäger. . . . . .Hr. Brauer
Hofherren, Jäger, Landleute, Brautjungfern, Musikanten

Das offizielle Programm nur bei den Billeteuren erhältlich
Preis 450 Kronen

Während der Ouverture bleiben die Saaltüren geschlossen

Nach dem ersten Akt eine größere Pause

Der Beginn der Vorstellung sowie jeden Aktes wird durch ein Glockenzeichen bekanntgegeben

Kassen-Eröffnung vor 6½ Uhr Anfang 7 Uhr Ende 10 Uhr

Der Kartenverkauf findet heute statt für obige Vorstellung und

Sonntag 3. Der fliegende Holländer (7 Uhr)

Montag 4. Carmen (6½ Uhr)

Weiterer Spielplan:

Dienstag 5. Carneval.- Josephs-Legende . Bei aufgehobenem Jahres-Abonnement (7½ Uhr)

Mittwoch 6. Aida (6½ Uhr)

Donnerstag 7. Carneval- Josephs-Legende (7½ Uhr)

Freitag 8. Die Meistersinger von Nürnberg. Bei aufgehobenem Jahres-Abonnement (5 1/4 Uhr)

Samstag 9. Don Juan (7 Uhr)

Sonntag 10. Tannhäuser . Bei aufgehobenem Jahres-Abonnement. Zu erhöhten Preisen (6 Uhr)

A PROGRAM OF THE VIENNA OPERA

Alberto Jonas brought back with him the above program of the Vienna Opera. This program gives one a good idea of how these houses are reduced. Instead of the handsomely printed program of pre-war times, it is typewritten and mimeographed. It is almost impossible to read, as the above reproduction shows.

any player who steps down from the concert platform and gives up his regular practice soon loses his power. But it seems to Mr. Jonas that Sauer must have some of Liszt's style. Certainly not the style of the present day which is breaking away from the restraint that belongs to the best pianistic traditions.

Among the most famous of his pupils who visited Mr. Jonas was Pepito Arriola, who, as a child prodigy some twelve years ago, created a sensation in America and has played all over Europe and in South America as well. He played in every capitol of Europe and with every orchestra of eminence under the leadership of the most famous conductors, including the late Arthur Nikisch. He travelled at that time with his father, mother, two sisters, a maid, a secretary and a tutor of languages. The large expense of such a retinue was all covered by the boy's earnings and he managed besides to make a large enough fortune to place him outside of material want for life.

"It is with especial pride," says Mr. Jonas, "that I recall these facts as being the result of five years' study which Pepito Arriola had with me. It may be imagined how great was our mutual satisfaction at meeting again. But I find it difficult to express my joy when the erstwhile child prodigy sat down to play for me and I realized that he had grown into a mature, brilliant virtuoso. He worked incessantly all these years, building up on what I taught him, a stupendous technic, a perfect dynamic command and a ripe intellectuality. Leopold Schmidt, the most redoubtable critic in Europe, has said of him that he is to be considered as one of the foremost living piano virtuosos."

Mr. Jonas had an amusing conversation with Rosenthal. It will be recalled that in his Master School Mr. Jonas had the original and valuable idea of offering students the favorite technical exercises of the world's leading pianists. Among these was one by Rosenthal, apparently so difficult that Mr. Jonas offered a simplified arrangement of it. On asking Rosenthal how he liked the publication of this monumental work, he got as reply that it was fine, beautiful and so on—"But the misprints!"

"The misprints?" exclaimed Mr. Jonas! "There were none. We printed the music just the way it was written."

The apparent misprint was due to the fact that Rosenthal himself had left out the 8vo. sign over the right hand part of the exercise which he contributed. This brought the two hands right on top of each other. The two master pianists had a good laugh over it, and it was rectified in the second edition, which has now appeared, much to the astonishment of Mr. Jonas and his publishers, for it is almost unprecedented that a work of such magnitude should have the rapid sale that this Master School has enjoyed.

In Munich Mr. Jonas said there seemed to be more foreigners than natives, attracted by the various festival plays being given there. He found it impossible to get tickets to the opera at the festival theater, but said everybody told him he did not miss much as the presentations were in no way remarkable. He greatly enjoyed a performance of the drama of "Doctor Faust" in the original, a form in which it is very seldom seen.

Mr. Jonas brought home with him some new compositions and new editions of Busoni, among them the "Grosse Fuge," Bach-Busoni; "Sonatina Brevis," a "Carmen Kammer-Fantasie," published by Breitkopf and Hartel, and a toccata, published as a supplement of the modernistic music journal, Musikblätter des Anbruch.

On his way home Mr. Jonas received news by wireless that the house he had been occupying in New York had been sold, so his first thought on returning was to find a new abode and to move. This has been accomplished to his satisfaction, and he has a beautiful place at 21 West Eighty-sixth Street—large, handsome studios furnished with some of the splendid furniture and art works that he succeeded in rescuing from his Berlin apartment. P.

DETROIT SYMPHONY ORCHESTRA BEGINS NINTH CONCERT SEASON

Gabrilowitsch as Conductor and Olga Samaroff as Soloist Given Rousing Welcome—Martinelli Opens Concert Course—Edith Mason and Mario Chamlee Heard —Jeanne Gordon and Giulio Crimi Give Joint Recital

Detroit, Mich., October 23.—With the first pair of concerts of the ninth season of the Detroit Symphony Orchestra, given at Orchestra Hall, October 19 and 20, the feast promised to Detroit music lovers this season is fairly under way. Olga Samaroff was the assisting artist, and both she and Mr. Gabrilowitsch were given a rousing welcome at both concerts. The program opened with the "Oberon" overture, by Weber, and the Brahms' first symphony in C minor followed. This brought the orchestra to its feet to acknowledge the applause that persisted even after the conductor had been recalled many times. A huge basket of roses and a laurel wreath were presented to Mr. Gabrilowitsch.

Mme. Samaroff was also greeted with enthusiasm. She has been heard many times here and always with satisfaction and pleasure. She chose the Schumann concerto in A minor and played it in her usual artistic manner. She was always adequate to the demands of the big passages and played the others with delightful delicacy and tenderness. There is a straightforwardness about her work that is gratifying to those who are distracted by the mannerisms of many players. She was the recipient of many recalls and beautiful floral offerings.

The program closed with the Tschaikowsky 1812 overture, making a thrilling climax to a program which, though it contained nothing new, proved admirably balanced. The playing of the orchestra and the enthusiasm manifested for Mr. Gabrilowitsch and his men by the two fine audiences augur well for a successful season.

MARTINELLI OPENS CONCERT COURSE.

The Detroit Concert Direction, Isobel J. Hurst manager, opened its course at Orchestra Hall October 7, the occasion being a joint recital by Giovanni Martinelli and Laura Robertson, soprano. Martinelli attracted numbers of his countrymen in addition to the usual audience, and they lost no opportunity to applaud him to the echo. He was in splendid voice and sang with dramatic fire and in a manner that left nothing to be desired vocally. Arias from "Martha" and "La Gioconda," and a duet from "Carmen" were his operatic offerings. Miss Robertson, the possessor of a lovely voice, divided the program with Mr. Martinelli. Although lacking somewhat in warmth, she sang her two arias and a group of songs and the duet with Mr. Martinelli in a manner that won her much applause.

EDITH MASON AND MARIO CHAMLEE HEARD.

October 10, at Arcadia, the Philharmonic-Central Course presented Edith Mason, soprano, and Mario Chamlee, tenor, in a joint recital for its opening concert. Both were newcomers to Detroit and both left a pleasing impression. Their duet from the finale of the first act of "Madame Butterfly," which closed the program, brought them recall after recall. Miss Mason has a dramatic voice, which she handles with ease and assurance. Mr. Chamlee not only possesses a voice of warmth and beauty, but also uses it dramatically or tenderly, as the demands of his program require. Edgar Nelson was the accompanist for Miss Mason and Conlon C. C. Quirke for Mr. Chamlee.

JEANNE GORDON AND GIULIO CRIMI GIVE JOINT RECITAL.

Detroit was especially interested in the concert given October 17, at Orchestra Hall, when Mrs. Charles F. Hammond presented Jeanne Gordon and Giulio Crimi in a joint recital, with Guy Bevier Williams at the piano. Miss Gordon was the magnet which drew a majority of the audience, for she was a resident of Detroit before going to New York. Word of her successes had preceded her, and those who had heard her a year ago in concert were anxious to judge for themselves as to her progress. That she has progressed there is no doubt, and her admirers have reason to be proud of what she has accomplished in so short a time. She began her first group of songs with Duparc's "Chanson Triste;" more and more was the ear delighted as the songs, French and English, of her two groups were given with fine tonal quality and interpretation. When she sang in costume with Mr. Crimi—excerpts from "Carmen" and "Il Trovatore"—one realized her fitness for her chosen career. Her voice has a glorious quality with a remarkable range, and she has the ability to color it by the emotion she is portraying. Mr. Williams, besides accompanying both singers, played a group of solos, and an encore was demanded. The accompaniments were delightful in every way and the solos given in a masterly manner. Mr. Williams is one of the faculty of the Detroit Institute of Musical Art and is on tour with these artists. Mr. Crimi strengthened the favorable impression he made here last season and gave an excellent account of himself in the operatic scenes with Miss Gordon, singing with power and brilliancy. J. M. S.

Second Heifetz Recital November 25

Jascha Heifetz will give his second violin recital in Carnegie Hall on Saturday afternoon, November 25.

THE NEW YORK TRIO

CLARENCE ADLER, SCIPIONE GUIDI and CORNELIUS VAN VLIET
(Piano) *(Violin)* *('Cello)*

Enthusiastically Received at The Berkshire Festival and On Fall Tour

PRESS COMMENTS:

Richard Aldrich, New York Times, September 30, 1922:
. . . there was excellent ensemble and admirable tone in this playing, and in the Pierné Trio **a full mastery of many treacherous difficulties.**

H. T. Parker, *Boston Transcript*, October 2, 1922:
. . . it was hard to remember when it (the Beethoven Trio) has sounded so fresh and new; when vitality has so quickened its lengths; when it has so **teemed with delights;** when to all and sundry the playing and the hearing have seemed an equal enjoyment. **Zest leads this New York Trio and fire spurs it.**

Rochester Times Union, October 11, 1922:
. . . The New York Trio's performance last night was marked by exceeding sensitiveness, delicacy, unity of feeling and homogenity of tone. The program was notably well chosen, and in the wide variety of its offerings there lurked solace both for the classicist and for those who crave novelty.

Rochester Herald, October 11, 1922:
. . . they are finely equipped for their task, for in addition to abundant technical gifts they are able to submerge individuality to the needs of the artistic whole.

Rochester Democrat and Chronicle, October 11, 1922:
. . . there is delicacy, quiet care in detail, admirable tact in holding the instruments to the proper balance; and it seemed that the three players were animated by a very honest love of the beautiful in the music they were playing.



Toronto Globe, October 12, 1922:
. . . In their rendering of a choice selection of chamber music, the three players proved themselves to be versatile artists, both from the interpretative and technical point of view. They won a decided success, the audience showing their high estimate of the Trio's work by demonstrations of enthusiastic applause after every movement. The performance last night was marked by a sympathetic and symmetrical ensemble, and a revelation of refined shades of tone.

Toronto Mail and Empire, October 12, 1922:
INSPIRING CONCERT BY NEW YORK TRIO . . . they gave one of the most delightful programs in the Harthouse Theater that the members of the Society have been privileged to hear. . . . It was a performance that would have given distinction to any concert. . . . they work with a unity of intention that gave their interpretation of the Trios a finish and precision that proved a constant delight.

Toronto Saturday Night Review:
The Toronto Chamber Music Society assuredly covered itself with glory by introducing at its initial concert for the present season, the New York Trio. They came to Toronto practically unheralded, but I have never known an audience more thoroughly delighted than that which left Harthouse Theater at the conclusion of its recital.

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AMSTERDAM

(*Continued from page 6*)

Jonkheer Roëll as president, understood the organizing of such an affair. Again foreign musicians and critics were lodged as guests in private homes, and, besides attending the concerts, were fêted and dined in royal fashion. And, as it happened after the Mahler festival, the distinguished strangers departed full of wonder at the genius of Mengelberg and of satisfaction over the Hollander's sympathy for French wit.

RAVEL MAKES IMPRESSION.

As to the impression made here by the compositions we heard, it can be said with certainty that one figure stands out clearly above all others—that of Maurice Ravel, some of whose works were performed at the last two concerts and who had to appear in person to bow his thanks for the thunder of applause. The festival consisted of three orchestral concerts and two concerts of chamber music, at which works of living French composers were presented. Exceptions were made only in the cases of Saint-Saëns and Debussy, as the former had a great influence upon his contemporaries (some of them still living), while the latter is recognized as the pathfinder whose genius has led the way into the new regions.

The opening concert began with the prelude to Saint-Saëns' "Déluge," a work which, truth to tell, neither belongs to the modern French movement nor is especially characteristic for its composer. It gave the concertmaster, Louis Zimmerman, ample opportunity, however, of displaying his warm beautiful tone in the solo passages. Two works of the Franck school followed, the "Symphonie sur un Chant Montagnard Français" by Vincent d'Indy, and "Paysages Franciscains" by Gabriel Pierné. Dukas' master work, "L'apprenti sorcier," was also given, and the latter half of the evening was devoted to three things of Debussy, in chronological order—a "Fantasie" for piano and orchestra, a product of the master's youth, immature but with the mark of his later genius; "L'apres-midi d'un Faune" and "Ibéria." Marguerite Long, one of the most prominent of contemporary French pianists, was the soloist, and although her performance was highly satisfactory, her superior gifts could not find a just outlet upon this occasion. Two days later, at the first chamber music evening, we were better able to appreciate her fine musicianship.

The festival's second evening offered quite a number of novelties, including a "Suite Française" by Roger-Ducasse, clearly and precisely written in the pure tradition of Rameau by a sincere musician of our time. "Pour une Fête de Printemps," by Albert Roussel, left a half-formed opinion in our minds and a desire to hear it again. We gathered, however, an impression of something savoring of the Far East, a combination of audacious dissonances and of limpid melody, built perhaps more on the lines of experiment than those of conviction. The same wish for a repetition might be expressed in regard to fragments from the suite, "Antony and Cleopatra," by Florent Schmitt, which we found of extraordinary interest for its sumptuous grandeur and for its atmosphere so highly descriptive of the tragedy.

Fauré's "Requiem" was one of the milestones of the festival, its deep religious beauty being far fram dramatic and of a purely lyric character. The soprano solo, "Dei Jesus," sung by Madame Croiza, is one of the tenderest of prayers, and the choral passages are of a splendid majesty.

THE CHAMBER MUSIC.

The two chamber music concerts, taking place on consecutive evenings, were of unusual interest. Saint-Saëns' first string quartet was finely played by the Amsterdam Quartet, and the second cello sonata by Guy Ropartz was splendidly rendered by Marix Loewensohn and Marguerite Long, whose fine performance provided an interest which the composition itself lacked. The piano quintet of Gabriel Pierné, on the same program, charmed by virtue of its Spanish dance rhythms.

The second of the chamber music recitals offered a veritable embarrassment of riches. To begin with the Poulet Quartet, one of the finest in the world, played the Debussy string quartet, in a way that has probably never been heard before. The perfection of ensemble, the grades of nuance, the delicate pianissimos brought out by these four were astounding and thrilling.

SONG BY LILI BOULANGER.

Songs by the young composer, Lili Boulanger, who died in 1918, at the age of twenty-five, proved a discovery, especially "Dei Jesus," written for voice, string quartet, piano and harp. Although no master works, these songs contain something so individual in their color and mysterious depth that they bear the certain mark of great talent. Mme. Clare Croiza, one of the eminent singers of France, interpreted them with her rich voice in beautiful style. She also sang some songs by Maurice Ravel, who accompanied her in person, and who proved himself to be a master in this art. Of this group the most striking was "Le Noël des Jouets," the finely accented vocal part blending perfectly with the delicately and expressively colored piano accompaniment.

Ravel's string quartet in F major was played with glowing temperament and a tender dreaminess by the Poulets and the applause which followed recalled composer and performers alike.

The festival's last concert crowned the series and formed a grand climax for the five days. An overture to the second act of the opera, "Les Pêcheurs de Saint-Jean," by Widor, two songs by Duparc and Caplet, respectively, effectively rendered by Mme. Croiza, were followed by fragments from the second suite ("Protée") by Darius Milhaud.

MILHAUD ET RAVEL.

To understand this music it is necessary to know that it was inspired by the satirical drama, "Protée," of Paul Claudel, which is to an extent described by the music, having something of caricature and of brutality in its sound. The audacious fugue in which Milhaud applies his system of polyphony—several tones superposed a second above one another—gives an extraordinary bizarre effect.

The second half was wholly devoted to Ravel, the numbers being "Shéhérazade," "Rhapsodie Espagnole" and "La Valse." "Shéhérazade" consists of three melodies for soprano and orchestra, with words by Tristan Klingsor, and was redolent with the atmosphere of the Orient. The "Rhapsodie Espagnole" might be classed as its author's chef d'oeuvre, containing as it does his many versatile moods. At the conclusion of "La Valse" the audience clapped itself into a frenzy and recalled Ravel again and again.

CONCERTGEBOUW SEASON BEGINS

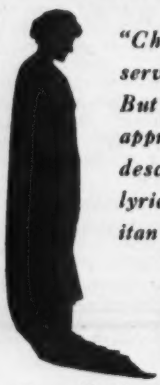
The season is still too young to record many concerts besides those of the French festival, but if lacking in number they make up in importance. Chiefly, there was the opening of the winter series by the Concertgebouw orchestra. Weber's "Oberon" overture was wonderfully played; "Eclogue," by Rabaud, and "La Valse," by Ravel (both of which were repeated during the festival), were also given, and, of course, Mengelberg's favorite, Mahler, was represented, this time by his sunny first symphony.

The second concert was a beautiful one, comprising the "Academic Overture" of Brahms and his violin concerto, played by Bronislaw Huberman, and the Beethoven first symphony. Huberman's last appearance here with orchestra numbers some years back, so this occasion was one of extraordinary interest, as he is a decided favorite here. His interpretation of the concerto was masterful and of a deep musicality.

O.B.

Dr. Max Schoen Lectures at MacDowell Club

Under the auspices of the Association of Music School Settlements, Dr. Max Schoen, of the Carnegie Institute of Technology, lectured at the MacDowell Club on October 23, his subject being "The Psychology of Musical Talent."



"Charming is a word to be reserved and applied with care. But there was never a more appropriate word than that to describe May Peterson, the lyric soprano of the Metropolitan Opera Company."

The Wilmington Morning Star (N. C.) said the above about May Peterson, soprano of the Metropolitan Opera Co.

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Dr. Chaffee of the Third Street Settlement introduced the speaker.

Dr. Schoen pointed out the three basic questions which confront the psychologist when he attempts to measure musical talent; the first is, "What is musical talent?" Talent, according to Dr. Schoen, is capacity, that is, it rests on native endowment. It can never be made. Some seem to think it can be developed, and this to some extent is true, but it must be taken into account that the talented student has the ability to rise in ratio to the ability of the student less talented. It is a remarkable fact, he states, that adults and children, those who have not studied as well as those who have, have the same individual variation, which shows that the determining factor is innate talent.

The second question is, "To what extent is talent measurable?" For this purpose the tests by Prof. Seashore are used. It was determined by consulting great teachers, the self criticism of artists, and observance of unmistakably gifted children, that four things were requisite for successful musicianship: first and foremost as acoustical sense (absolute pitch or relative pitch); second, musical feeling (rhythm, intensity); third, an æsthetic sense (melody, phrase, form), and fourth, technical ability—as much a native endowment as the others.

As to the third basic question, whether or not the tests are reliable, Prof. Schoen presented convincing evidence in comparing the estimates of teachers with his own.

Naturally the object of this research is to give vocational guidance. The psychology does not claim to have found the secret of musical talent, but there can be no doubt that they have provided us with a reliable method for determining it.

Brooklyn Music School Settlement's First Historical Recital

A recital of music from the works of J. S. Bach was given on October 22 by some of the more advanced students in the Brooklyn Music School Settlement. This was the first of a series of historical recitals planned for the coming year by Kendall K. Mussey, who has secured an artist of note for each program.

For this recital William M. Humiston, assistant conductor of the New York Philharmonic Society, gave an illuminating talk on Bach, the program representing that too little appreciated master. The following works were played: Two part inventions (Nos. X and XV), Irvin Justlin; concerto for two violins, Bernard Kugel and Maurice Pernikoff, with Anna Stein at the piano; four preludes from "The Well Tempered Clavichord" (Nos. XV in G major, XX in A minor, XXI in B flat major, VI in D minor), Anna Stein; sonata, G minor (Grave), and Air for the G string, Bernard Kugel, with Anna Stein at the piano; Chromatic Fantasie, George Hubbard.

ITHACA CONSERVATORY NEWS

Ithaca, N. Y., October 30.—A new member of the faculty of the Ithaca Conservatory of Music is Jaromir Weinberger of Prague, Czecho-Slovakia, who has come to accept the post of director of the composition and theoretical departments. Mr. Weinberger is still in his twenties, a graduate of the Prague Conservatory and a pupil of Max Reger. He began his career at the age of six and composed his first work at the age of nine. Four of his compositions have been played by the Berlin Philharmonic Orchestra.

WITHERSPOON OPENS ARTISTS' SERIES.

The Ithaca Conservatory of Music is presenting several noted artists in the Artists' Anniversary Concert Series this season in celebration of the thirtieth anniversary of the founding of the school. The first number of the series was given October 6 by Herbert Witherspoon, for many years bass at the Metropolitan Opera House, and the well known concert and oratorio singer.

Mr. Witherspoon gave a carefully arranged program of artistic numbers, varying from familiar classical songs to songs of a lighter vein. In the constantly changing groups of German, French, Italian, and melodies from the Scotch and Irish folk songs, Mr. Witherspoon sustained throughout the atmosphere of each selection. The Strauss number, "Traum durch die Dämmerung," was an exquisite bit of singing and was repeated at the insistence of the audience. In the French group "Le Cirque," by Faure, was given such an atmosphere of reality that one could almost see the floating balloons. It was in the "Mistletoe," by Crist, that Mr. Witherspoon used admirably the mezzo voce tone of which he is a master, a tone which is the quintessence of art, as rare as it is beautiful. He closed his program with a repetition of "Afton Water" and the "Pirate Song." Charles A. Baker accompanied Mr. Witherspoon.

If the opening number of the Artists' Anniversary Concert Series is any criterion of the enthusiasm of Ithaca music lovers, the season of 1922-23 will be a memorable one. Paderewski will be presented by the Conservatory, November 13, just thirty years after his first appearance in Ithaca under the auspices of the Conservatory of Music.

MEMBER OF VOCAL FACULTY PLEASES.

Bert Rogers Lyon, baritone, is a new member of the faculty of the vocal department at the Ithaca Conservatory of Music. Mr. Lyon is a singer of wide experience both on the stage and in concert work. He is a pupil of Jacques Bouhy in Paris, William Shakespeare in London, and of Herbert Witherspoon.

The Ithaca Journal-News said in part of Mr. Lyons' recital of October 3: "Bert Rogers Lyon, who has lately joined the staff of the vocal department of the Ithaca Conservatory of Music, made his initial bow before a capacity house last night, presenting a program of artistic merit in a manner to bring out his splendid musicianship and artistic sensibilities which, together with a voice of fine quality and a diction which was a delight, gave great pleasure to his hearers. Mr. Lyon opened with a group of Dvorak's Biblical Songs, rarely heard, and splendidly done. His French group contained songs by Lalo, Hahn and Widor, offering fine contrasts in style and mood to which the artist did full justice. His 'Il Primo Amore' of Widor was especially liked. The next group was one by German and Russian composers and sung in English. His song 'Heavenly Clouds' by Dargomijsky, was a fine bit of dramatic singing and the high water mark of the recital. In his last group Mr. Lyon offered six songs of a lighter type which were especially enjoyed. Edith Kimple, who assisted Mr. Lyon at the piano, played in her usual fine way, and was at all times in sympathetic accord with the singer."

ITHACA STUDENT WINS VIOLIN PRIZE AT FONTAINEBLEAU.

From Fontainebleau, France, word has come that Roger Whitmore, a graduate of the Ithaca Conservatory of Music in the class of 1922, won the second prize for violin playing at the American Conservatory. Mr. Whitmore's work has been taken with W. Grant Egbert, director of the violin department of the Ithaca Conservatory of Music, interspersed with special work with Sevcik during his senior year.

H.

Josef Hofmann Returns From Europe

Josef Hofmann returned on the steamer Olympic which was due to arrive last week. Mr. Hofmann has spent the summer months on a real vacation. He did much mountain climbing in Switzerland. He also took the "Kur" at Kissengen, where he spent three weeks, and just before sailing finished an automobile trip of the Italian Lakes, being last heard from at Venice. Mr. Hofmann will open his tour at Plainfield, N. J., November 13. His first New York recital is scheduled for Carnegie Hall on the afternoon of November 18.

Judson House Re-engaged by N. Y. Oratorio

Judson House, the tenor, who has appeared numerous times before as soloist with the New York Oratorio Society, has been re-engaged by that organization for a performance of "The Messiah" at Carnegie Hall on December 27.

LAMOND

"Not since the day of Anton Rubinstein has such superb piano playing been heard."
—*London Musical Record.*

IN AMERICA—SEASON 1922-23

Steinway Piano

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ONEGIN MAKES PROFOUND SUCCESS AT HER AMERICAN CONCERT DEBUT

A VOICE—AN ARTISTE

SENSATIONAL DEBUT OF SWEDISH SINGER

Sigrid Onegin a Mezzo-Soprano of the First Rank—Heard Last Night at Philadelphia Orchestra's Second New York Concert

By HENRY T. FINCK.

Richard Wagner was not always as dignified as a cardinal. Sometimes when particularly happy, he climbed a tree like a monkey or stood on his head, to the great scandalizing of Frau Cosima. Had he been in Carnegie Hall last night he would at least have thrown his hat clear up to the ceiling and shouted for joy; for he would have heard a Wagnerian artist of the rare kind he dreamt of when he started in Bayreuth, a high school for dramatic singing. That school came to naught because the raw material was lacking. Oh, that he might have had Sigrid Onegin for his Bayreuth festivals! I am glad though, that he didn't for then I would not have had the pleasure of hearing this superlative artist yesterday, when she made her American debut as soloist of the Philadelphia Orchestra.

She did not sing a Wagner number, but Strauss's "Hymnus" ("That Thou Mine Eyes") is sufficiently Wagnerian in its atmosphere to disclose the fact that Mr. Gatti-Casazza struck twelve as a manager when he engaged this Swedish singer for the leading contralto roles in the Wagner Operas and others, at the Metropolitan this season. It gives me an anticipatory thrill to think of her as Brangane in "Tristan and Isolde." How those huge tones of hers will, in the scene of warning, roll like a tonal avalanche down the parapet, across the orchestra to the exultant audience! I can hardly wait to hear it.

Sigrid Onegin is a big woman, of the northern, Valkyr type, splendidly formed, and her voice is as heroic and resplendent as her physique. It pours from her throat with as little effort as a Norwegian waterfall. It is as agreeable in its quality as in its spontaneity, and it has dramatic warmth to burn.

A great mezzo-soprano is this Swedish prima donna, with a leaning toward the contralto. She recalls Marianna Brandt and Schumann Heink in their best days. In her first number last night which was Max Bruchs' "Lament of Andromache" she seemed for a moment to lose control of her breathing powers (probably owing to the criminally overheated house, which always bothers foreigners); but in the "Hymnus" she was perfect. A second Strauss song "A Mothers Dallying," was not well chosen. She should have sung a dramatic song like Liszt's "Loreley" or Griegs "Monte Pincio." Her reception by the audience was extremely enthusiastic, and she was recalled many times. She may safely cable home: "I came, was heard and conquered."—**New York Evening Post.**

Mme. Sigrid Onegin disclosed herself at once as an artist of distinguished gifts in voice and in dramatic expression. It is a powerful and darkly colored mezzo soprano, used with more skill than is common in singers of her class, with a good command of phrase and discerning declamation; a voice well equalized throughout its range.—Richard Aldrich, **New York Times.**



NEW CONTRALTO HAS SENSATIONAL VOICE

Mme. Sigrid Onegin, a contralto who has been well and favorably known in Germany for a half dozen years, made a fine impression on the fashionable Philadelphia Orchestra audience last night in Carnegie Hall. Musicians of fame, mingling with the most select of New York's orchestral audiences, applauded this fascinating singer from Central Europe. A voice of stentorian power, capable of imitating the most caressing clarinet tones as well as the most thrilling trumpet blasts, has this new singer. She is attractive to the eye as well as to the ear.—Paul Morris, **New York Evening Telegram.**

There rang last night a voice, destined within a month to sweep some cobwebs from the sainted rafters of the Metropolitan Opera. The voice belonged to Sigrid Onegin, making her New York debut. Her first notes told the tale of a splendid new voice in the Metropolitan fold.—G. W. Gabriel, **New York Sun.**

There were passages in Strauss' "Hymnus" when she seemed to have the pure contralto quality and in his "Muttertandelei" she was virtually a lyric soprano. It is a remarkably rich, clear voice.—Katherine Spaeth, **New York Evening Mail.**

Tall and stately in appearance, she had a voice to match—one of notable volume with a full, rich, rather thick quality of tone. Her high notes were resonant, carrying far.—**New York Tribune.**

ONEGIN, HEROIC SINGER, MAKES HER DEBUT

Swedish Contralto, With Voice of Tragic Intensity and Large Style, Heard With Philadelphia Orchestra

By W. J. HENDERSON.

Since this Swedish artist is to be heard often in opera it is not necessary to exhaust comment on her singing this morning. A brief sketch, however, would have to contain certain items, namely the development of a robust art on the foundation of a truly noble voice of grand proportions, commanding power and dramatic quality. The art with which this great organ was used last evening seemed to proclaim that Mme. Onegin belonged to the ancient race of so-called "Wagner singers" that peopled the lyric stage forty years ago.—**New York Herald.**

She disclosed her voice in the sweeping dramatic cadences of "Andromache's Lament" from Bruch's "Achilles"—a superb organ of mezzo soprano character, strong potent, voluminous and encompassing easily two octaves.—Max Smith, **New York American.**

Mme. Onegin, a fine figure of a woman, showed a voice, big, warm, luscious, of wide range, at times ravishing in its quality. To paraphrase the late Mr. Huneker, "Hats off, gentlemen—a voice!"—Frank H. Warren, **New York Evening Journal.**

After hearing Madame Onegin sing her three numbers it is impossible not to believe that she will do great things at the Metropolitan, for she has looks, personality, voice and an unerring dramatic instinct. The voice is remarkable, rich and dark in its lower register, a little metallic, but still beautiful in the upper tones, and enormous in volume. It rolled through Carnegie Hall with such huge, effortless power that one could almost see it. Madame Onegin herself is no weakling—she looks like a caryatid—but impressive as she was her voice dwarfed her. She sang beautifully, for the most part with fine restraint, lit by flashes of terrific dramatic force, and with an evident pure joy in singing that is good to see and better to hear.—Deems Taylor, **New York World.**

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Steinway Piano

SIGRID ONEGIN MAKES BRILLIANT AMERICAN DEBUT WITH THE PHILADELPHIA ORCHESTRA

The first "Ring" cycle of the Munich Opera Festival last summer profited by the magnificent Fricka and Waltraute of Sigrid Onegin, a mezzo soprano of the Munich Company, whose engagement for our Metropolitan this coming season has already been announced. Hearing her in Munich, as Fricka and as Waltraute, I felt reasonably certain of her success here. But the Printz-Regenten Theatre—thanks to its exceptional acoustics—is a singularly easy house to sing in, so, as regards America, there necessarily remained a small margin of doubt. Mrs. Onegin's American debut was not destined to wait for the Metropolitan opening, a fortnight hence. It occurred last evening, when she was the soloist of the Philadelphia Orchestra's second Carnegie Hall concert of the present season, and this woman of imposing presence hadn't uttered two notes of her first number before the margin of doubt was obliterated.

Mrs. Onegin has a voice one is likelier to dream of than to hear. It is pure, a golden mezzo soprano; its range is enormous and its power seems unlimited. For sheer dazzling brilliance it blazes like the noonday sun on Africa. The singer's command of this voice is as rare a thing as the voice itself. Their seemed yesterday no limit to her technical accomplishment. Thanks to a breath support firm as Gibralter and in perfect control, she disclosed a complete mastery of every dynamic graduation and she was equally at ease in the heroic declamation of Andromache's Lamont from the "Achilles" of Max Bruch. In the ecstatic utterance of Richard Strauss's "Hymnus" and in the tricksy lightness of the same composers "Muttertandelei."

Moreover, this extraordinary equipment is at the disposal of a singer of temperament and understanding, a lyric artist with a sense of the finely moulded phrase and an instinct for the coloring of the tone. Andromache's Lament she built up, phrase on phrase, into a stately tonal edifice, glorifying through her voice and her art, this arid imitation of Brunhilde's dying speech. For each of the Strauss songs she had the right mood, the right expression. Seldom indeed, is one privileged to hear such splendid and satisfying singing. About the only flaw one could find in it was the singer's tendency, once or twice to force tone. This may have been due to the uncertainty of a debut in an unfamiliar hall, since the strength of Mrs. Onegin's voice is so unusual that for forcing tone she has not the remotest excuse.—Pitts Sanborn, **New York Globe.**

The voice is truly almost to be called a miracle. Of simply phenomenal range, the organ impresses one in all registers by the smoothness and strength of tone. On the peak of vocal and technical merits stands intelligence and deep spiritual understanding.—M. Halperson, **Staats-Zeitung.**

Mme. Onegin made it quite plain without ado that is a singer of imposing style. She has indeed one of the great voices of the day, big with dramatic power and an enormous fund of breath behind it. There was the true grand manner, a real magnificence of effect in the way she sang the Bruch air and in the likewise declamatory "Hymnus" of Strauss. That the voice is also capable of being whittled down to the dimensions where agility can engage it the singer proved in the other Strauss song. —Irving Weill, **New York Evening Journal.**

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NEW YORK THURSDAY, NOVEMBER 9, 1922 No. 2222

The latest addition to the MUSICAL COURIER's list of foreign correspondents is Loomis Taylor, who is taking charge of the Paris office. Mr. Taylor is an American, formerly associated with operatic life here for several years; he was stage manager of German opera with the Chicago Opera under Campanini and also held a similar position for four seasons with the Metropolitan Opera.

Said our correspondent at Christiania, Norway, writing under date of October 5: "Among the number of even world renowned artists who have visited here this fall may be mentioned the Russian baritone, Chaliapin, who gave two concerts, one at five times the ordinary prices and one at popular prices, which were also five times the ordinary 'popular.' Owing to the tremendous advance notice campaign which had preceded him, it is a question whether some people among his hearers were not somewhat disappointed in him, as they had been led to expect something superhuman. However, it is only fair to say that he made a tremendous impression, and it is a pity that he could not appear in opera, which, of course, is his best manner of showing his gifts."

"John McCormack," writes Beelzebub, "has just come out and unburdened himself with a crack at the critics." There are two vital mistakes in that sentence. One is the use of the word "with" after unburdened, instead of "of"; the other is the word "just." Doubtless the dear old gentleman's memory is getting a bit weak and he could hardly be expected to remember that John's "crack at the critics" was taken back in 1913 and 1914. It appeared in the World at that time and, for some unknown reason, was dug up by the American a short time ago, rehashed and published as if it were new, with nothing to indicate either its age or source—so he's not so much to blame after all. It wasn't so much of a "crack" either; and, further, John himself would be the first to admit that he was not the artist nine years ago that he is today, although he was pretty fine in those days as we can testify personally from some unmatchable Rossini and Mozart we heard in Paris in the spring of 1914. One may wager that he has no complaint to make of New York critics today, when so particular a judge as Deems Taylor writes, as he did of last Sunday's concert: "John McCormack is a difficult person to review. In the first place, his voice is exactly what it was before his spring attack of tonsilitis, thus eliminating one fruitful topic of discussion. In the second place, he is singing with such magnificent artistry, so much better, in fact, than most of the singers whose appeal is supposed to be only to the cultured few, that one cannot reasonably complain about his popularity. It is a popularity that forces one to believe, however reluctantly, that the public does rise to great art when it has a chance. . . . How many living singers could make an audience of five thousand people sit and applaud wildly while he sang arias of the seventeenth, eighteenth and nineteenth centuries?"

The Chicago Civic Opera Company has been adjudged an educational institution by the Commissioner of Internal Revenue, Treasury Department, Washington, and in consequence no war tax will be collected upon its tickets the coming season. This is good news for the box-office men and the printer. Subscribers—all of whom have paid the tax already—will be given a refund or one additional performance, whichever they elect. This, and the exchange of all the old tickets for new ones, is what creates joy in the box-office force; and the printer pockets the eash for the second edition of a job already done once.

The news of the incorporation of the Associated Musical Bureaus, briefly announced in another column, is of great interest to all artists and to all those who manage artists, whether directly or through local managers. The Associated Bureaus is not a new organization, but under the presidency of Arthur Judson, who takes the leadership of the new corporation, it will extend its activities tremendously and seems bound to become one of the most important economic factors in the concert management field. Mr. Judson is to be congratulated upon his breadth of view and foresight in bringing about this new amalgamation. Exigencies of space prevent us from publishing an extended announcement this week, but next issue will contain the complete story.

Fritz Reiner, the new Cincinnati conductor, who achieved a distinct success at the opening concerts of the season on Friday and Saturday, October 27 and 28, has included some interesting new items in the programs for the season. Among them are Ernest Bloch's "Twenty-second Psalm," a Pierné Concert Piece for harp and orchestra, Hamilton Harty's arrangement of the Haendel "Water Music," and Respighi's "Ballad of Gnomides," none of which, unless our memory is at fault, has been played in New York yet. Other interesting items are Respighi's "Ancient Dances and Airs of the XVI Century." Bartok's first orchestral suite, Pizzetti's "Pisanelli" suite, Leo Weiner's "Carnival," the overture to Wagner's early opera, "Die Feen"—included in an all-Wagner program—and Mrs. Beach's piano concerto, with the composer as soloist. Another ingenious program is made up only of the two "Unfinished" symphonies, Schubert's and Bruckner's. It looks peculiar on the announcement to see some familiar titles translated into English; for instance, the "Forest Weavings" from "Siegfried," "The Glorified Night" (Verklaerte Nacht) of Schoenberg, "The Song of a Traveling Journeyman" (Lieder eines fahrenden Gesellen) by Mahler. Mr. Reiner is going to play John Alden Carpenter's "Krazy Kat" music and a number of other American works as well.

John Philip Sousa, the grand old man of American music, celebrated his sixty-eighth birthday anniversary on November 5 by giving such a treat as he has been giving these many years to the host of friends and admirers who crowded into the New York Hippodrome to have a good time and to do him honor. To no American musician is greater honor due. He has raised the standard of our "national orchestra," the brass band, above anything previously conceived of, and has given it a dignity that has never belonged to it before in this or any other country. He has made a thing that justly deserved the name of "symphony band" though he has never applied that name to the aggregation of players who are ruled by his baton, but modestly continues to let himself and his organization be known as "Sousa and His Band." Magic words! Not the greatest of artist exercises a more potent drawing power on the public of America than that simple appellation which has attached itself to a thing that all the world knows is the best of its class and has come to be a sure guarantee of integrity and efficiency, of high art and all that ideal visualizes. He has taken American music, his own music, the world over, has made the work of at least one American composer to be known wherever music is known, and loved wherever music is loved. Long may he continue! Sixty-eight years he has been with us, and may he be with us another sixty-eight years and keep the band going fortissimo con brio all of them. Congratulations! And many happy returns!

DOUBTING THOMASES

This world is full of inhibitions and prohibitions. We are told that we must not do this or that or the other thing until we begin to believe that there is very little we ought to do and finally develop a self-consciousness complex that ties us up in a knot with mental, moral and physical muscle cramps that keep us from getting anywhere.

It sounds like melodramatic hysteria to say that a thing "spoils the lives" of people, but it really comes pretty near to being the unexaggerated truth. The head of a big metropolitan school of music was heard to say the other day that many students were "so tied up that any kind of expression artistic or otherwise was impossible to them."

Such a statement as that from a teacher of large and varied experience tells a vivid tale and one to which it would be criminal to blind ourselves. And on the very same day another teacher was heard to say to an ambitious pupil: "Oh! You must not go into light opera, no matter what kind of an offer is made you. It will ruin your career!"

And on the evening, also, of that very same day a young American named Thomas stepped from light opera, where he had made a big success, to the concert stage, where he is making a success just as big. This Thomas is no "doubting Thomas."

But there are thousands and thousands of "doubting Thomases" all over this great country of ours. They are always in a questioning frame of mind. Instead of just going ahead and doing things in a big, free, confident way, they are "all tied up." They are always asking questions.

"Do you think I have talent?"

"Do you think so-and-so is a good teacher?"

"Do you think I ought to go to Europe for repertory?"

"Do you think I ought to give a New York recital?"

"Do you think I ought to sing small roles at the Metropolitan?"

"Do you think I ought to play in London and Paris and Berlin?"

"Do you think Mr. X is a good manager?"

"Do you think . . . " Oh, my! Oh, my! The doubting Thomases!

Is it any wonder they never get anywhere? Always worrying. Always counting their eggs before they are hatched (and always breaking them open to see if there is a live chicken inside). Always trying to be like somebody else. Always breathing the stale air of the prison house, afraid of sunshine and open spaces and the big freedom.

America is the only country where such things are found, and it is one of the discouraging features of American music life. The littleness of it all where everything else is so big! The inhibitions, the doubt of self!

And the endless talk of mind-culture, of self-suggestion. The endless, ingrowing, dwarfing, cramping, introspection—thought about self, hopeless effort to make yourself big by thinking yourself big, growth without nourishment, the "mental attitude."

How much are you likely to enjoy a walk and how much benefit are you likely to get from it if you keep wondering all the time if you have lost your way and where you are getting to? If you keep worrying about the size of your steps? The position of your head or hands or feet? How fast you are moving? How far will you get if you keep going back and forth, looking about, standing still, hesitating?

We Americans are a foolish race. The man who first hung up in his office a "Keep Smiling" sign started a "mental attitude" fad that has done more harm than all the rest of the fads put together. Only it does less harm in the office than it does in the studio. The office drives us on relentlessly to do certain things. There is no room for doubt and questioning, no time for standing still.

But to the aspiring artist it is fatal. Our advice to him and her is: "Forget it!" Get over the advice asking habit! If you see an opportunity, grab it! Work! Grind! Be proficient and efficient. Get out and do things. Forget self in ceaseless activity. And if anybody tells you that this or that or the other thing is going to keep you down, don't you believe it. Nothing will keep you down but yourself.

MIGOT OBJECTS

Our esteemed contemporary, Comoedia (Paris), in its issue of October 16, contains an extended comment, signed by Georges Migot, upon an editorial which appeared in the MUSICAL COURIER of July 20, entitled "A Bugaboo." This editorial was inspired by the reading of several interviews and not infrequent "digs" in the French press regarding German propaganda in America. But the editorial was also careful to point out that, in the belief of the writer, this fear of German propaganda in America was not widespread in France, and did not, in fact, represent the feeling of the French public at large. Our exact words were: "How many French musicians really feel that way? Probably not one per cent. The newspapers, and the agitators, talk in that vein, and do their country incalculable harm by it. People who do not know the facts are deceived, and carry away an entirely false impression of French intelligence."

We then went on to say that there was German propaganda, of a kind, everywhere—as much in France as in America. We referred to the music of the great German masters—Bach, Haydn, Handel, Mozart, Gluck, Beethoven, Schumann, Brahms, Wagner, and a thousand lesser lights, "princes and courtiers of the kingdom of music, propagandists all, who spread Germany's greatness abroad as no political propagandist ever succeeded in doing———." Further on it was stated—and it is certainly a fact—that the French public loves the German classics as well as any public in the world. "That love cannot be killed by the noisy and noisome patriotic self-seeker. It cannot be killed by offerings of native works by native composers, by native players, by native conductors. They are great or small as the case may be, but neither individually nor collectively great enough to efface the love of the classic German."

This is a plain statement of facts that we believe to be self-evident and undeniable. So far as any American knows there is no musical German propaganda in this country except that unconsciously exercised by the frequent production of the works of the classic masters, which is demanded by public taste. We have been accused of being pro-German because we love German music. If that is pro-German, then France is also pro-German.

But that argument does not satisfy Mr. Migot. Or else he sees something in our editorial which was not intended when it was written, and which we cannot find on rereading after this lapse of time. Mr. Migot accuses the writer of ignorance of French music ancient and modern and of the mentality of the French. Well, perhaps. We are sure that the writer of the editorial in question does not pretend to "know it all." But the facts which are made the basis of his editorial are clear enough. They are simply this: that the French press does contain frequent mention of German propaganda in America and America's pro-German tendencies in music; that both America and France have more German than French music on their programs; and that America has had more German than French names among its concert artists and conductors.

In opposition to Bach, Handel, Haydn, Mozart, and the rest, Mr. Migot sets up Couperin, Leclair, Chambonieres, Rameau "and many others."

But what sort of argument is that? Where is the logic of it? Are these names as familiar on concert programs, even in France, as the names of the great Germans?

Mr. Migot further on mentions the names of Debussy, d'Indy, Fauré, Ravel, Paul Dukas, "to which the Germans themselves can raise no objection." But we raised no objection to them either! We were careful to mention no modern name on our list, no name later than Wagner. We mentioned only names about which there could be no controversy, nor do we believe that it would serve any useful purpose at present to enter into a controversy as to the relative importance of these composers and their German contemporaries.

Mr. Migot goes on to mention the French conductors: Chevillard, Pierné, Rhene-Baton, Gaubert, Caplet, Ingelbrecht, Wolff (and forgets Monteux!) That is in bad taste. We mentioned no living musicians. But it is a simple fact that America has had more German conductors than French conductors. And who among the French conductors has become internationally famous?

We have before us a page of the "Guide de Concert," the excellent and informative Parisian weekly which gives all of the concert programs. It is illuminative. On it we find two entire Wagner programs and Wagner listed on four other programs. We find Beethoven several times, Mendelssohn, Weber, Mozart, Schumann, Brahms and Haydn. They are the Germans. Of the French we find Saint-Saëns, Bizet, Berlioz, Dukas, Delibes, Erlanger. This is the average French program list. There will be a few more German names, a few more French names, but they average up about this way. And we leave it to our readers, to our French as well as our American readers, to decide upon the comparative importance as elements of world-culture of these composers. How many musicians in the whole world, how many music lovers, how many amateurs, have as much music in their possession by these French composers, or any French composers, as by German composers? How many are familiar with as much French as German music? What French names are honored like the great classic Germans?

If Mr. Migot and the rest of the French one per cent were wise they would say to themselves that the facts set forth in the MUSICAL COURIER editorial, "A Bugaboo," are truthful facts and friendly facts, and they would endeavor to silence the few French hot-heads who are forever belittling France abroad by their illogical attitude. France has no better friend in the world than America, and no better friend among musical journals than the MUSICAL COURIER, and yet a certain few are doing their level best to break up this friendship.

The terribly dangerous one per cent.! The agitators! The noisy press men, not representing French public opinion at all, always prepared to take offense, always defending themselves where no defense is either necessary or possible! There are some French musicians, who return from their American tours and make statements about America that are both untrue and unjust! They are a dangerous lot. And, furthermore, there are certain writers in the French musical press who know that they are a dangerous lot and who have said so.

Let Mr. Migot think that over! And he might do no harm to think also upon the fact that it is not always wise to accuse a contemporary writer of ignorance simply because he does not agree with him.

YOUR SUPPORT IS NEEDED

At the Biennial Convention of the General Federation of Women's Clubs in Chautauqua, June, 1922, a resolution was passed stating that it was the aim of the Federation to "co-operate with such organizations as the MacDowell Colony of Peterborough, N. H., the Opera in Our Language Foundation, and the David Bispham Memorial Fund." In spite of this certain musical journals, wishing, perhaps, to make sensational capital for themselves, and willing to attack anything, regardless of the sacred ties of nationality, patriotism and Americanism, have regaled their readers with slurring comments upon the Opera in Our Language Foundation, the David Bispham Memorial Fund, Bispham himself and his morals—(they have not even the decency to refrain from attacking an American who has passed on and is not here to defend himself and his fair name!)—and the individual workers in these organizations.

The MUSICAL COURIER has stood solidly back of these organizations, as it stands back of all organizations whose object is to aid America through its music and its musicians. Naturally there are many organizations undertaken by self-seekers with no real object in view but personal profit and aggrandisement. That is inevitable. But the foundations here mentioned are not of that class. Even were their founders and officers not too well known to admit of doubt of their motives, the fact that they have the moral support of the General Federation of Women's Clubs would be sufficient guarantee of their entire responsibility.

Is it wise to criticise the work of such organizations, even in a friendly and constructive manner? Not in the opinion of the MUSICAL COURIER. There must always be differences of opinion in the conduct of all public work. But it is well to assume that those on the inside know more about conditions, difficulties and possibilities than their best intentioned critics possibly can. Also we feel that those who have the interests of American music and American musicians really at heart will carefully refrain from doing or saying anything that could possibly lessen, weaken or destroy public confidence in such endeavor.

Public confidence is the one great essential and the one thing that the American musician has as yet failed to get. The American public at large still takes the European musician on faith and still harbors an instinctive doubt of the powers of the native born. This is the inevitable result of decades of importation, when America was too busy building itself up materially for its native sons and daughters to give themselves wholly over to the arts. As a result of this a prejudice has arisen, and it is only very gradually being broken down, by successful American artists themselves to some extent, but to a greater extent by the activities of American men and women who are giving their time freely and without expectation of personal profit to this great work.

One of the hardest things they have to contend with is not the public, which is perfectly willing to be led, but a certain class of artists and a certain class of musical journals. To this class of artists belong those who will do nothing except where they personally benefit, either in cash or glory; to this class of musical journals belong those already characterized, whose editors are, to say the least, unwise.

This preface seemed necessary to the publication of the communication which follows. We gladly publish it, and we only regret that the action of certain musicians and musical journals makes the issuance of such a statement necessary:

Chicago, Ill., October 23, 1922.

To the Editor:

The National officers and Illinois Committee of the Opera in Our Language Foundation and the David Bispham Memorial Fund wish to correct certain recent statements made in musical and daily papers.

As organizations, we have never been in any way connected with the Co-operative Artists' Summer Concerts (1922), nor with a recently planned but abandoned Chicago Chamber Opera Company, both formed to create interest in local talent and under the auspices, merely, of a group of individual patronesses.

As to the Opera in Our Language Foundation and the David Bispham Memorial Fund, we resent the statement published in a musical journal of October 19, under the caption "Unfortunate Collapse of a Foundation." The campaign launched in May, 1922, for the year ending May, 1923, continues as is evidenced by the weekly list of subscribers published through the courtesy of our largest musical journal (the MUSICAL COURIER).

This campaign is for the purpose of these organizations and to help establish an American Opera House, where our native works and artists can be heard, and foreign operas in our language.

This is the great opportunity for Americans and will be the Home of American Art, and a great heritage for our future generations.

The further purposes of these organizations are:

OPERA IN OUR LANGUAGE FOUNDATION, INC.

To further in very possible way opera in our language in the U. S. A., to organize, re-organize or assist companies, and if foreign works are given, to acquire adequate translations.

DAVID BISPHAM MEMORIAL FUND, INC.

To assist the American composer, notably of operas, and to keep alive the name of David Bispham and his art through a fitting memorial.

NATIONAL OFFICERS

Mrs. Archibald Freer — Mrs. Albert J. Ochsner
Mrs. Rockefeller McCormick — Mrs. Louis E. Yager

That we are a going concern is indicated by our plans for the second half year of our campaign. These organizations are doing Red Cross work of our National Musical Art, and if artists are asked to collaborate it is because every one must help if a system is to prevail which will bring this country into that international artistic horizon which we worship and for which Americans spend millions annually.

To us, it is cowardly and savors of disloyalty to our country, to attack work being done by these organizations or others similar to them.

(Signed)

MRS. MARTHA PATTEE RIDGE — MRS. ARCHIBALD FREER
MRS. J. LINDSAY WELLS — MRS. ROCKEFELLER MCCORMICK
MRS. CHAS. S. PETERSON — MRS. ALBERT J. OCHSNER
MRS. C. FURNESS HATELY — MRS. LOUIS E. YAGER
MRS. GEO. E. SEVEY — MISS CHRISTINE TOMLINS

AMERICAN OPERA LIBRETTOS

Martha Hobson, A. B. (Bryn Mawr College, 1914), A. M. (University of Chicago, 1918), who has held positions successively in the University of Chicago, Allegheny College and Bradley College, announces a series of lectures on "The Dramas Upon Which the American Grand Operas Are Based." This is certainly a novelty and a subject fruitful of much discussion. It would be surprising if any uniformity were to be found in American grand opera, except that several of them have been made on Indian subjects. In the long list of operas compiled by Mrs. Freer there are all sorts of subjects, from Salem witches to ancient Egypt, from "Rip Van Winkle" to Russian fairy tales, from "Sinbad the Sailor" to the "Pied Piper." "Rip Van Winkle" has been set by three composers, and "Cleopatra" by two. One most interesting feature of the list is that there is scarcely a single opera based upon a successful drama or play. That is significant in view of the fact that foreign composers nearly always take a stage hit or a widely read work of fiction for the basis of operatic setting. But, after all, it makes not a bit of difference what one takes for a plot as long as the action is good and set to really good music.

WHO KNOWS!

Soon the reformers will be calling for a return to the music of Vittoria, Palestrina, Frescobaldi and Francoeur, and have a law passed declaring every composer after that time "degenerate," "disorderly," and "a menace to the public morals." Don't smile; it is not an impossibility.

VARIATIONETTES

By the Editor-in-Chief

Those newly observed waves from Mars probably are signals for us to stop broadcasting some of the music which the radio stations have been sending out recently and recklessly. Maybe there is better music on Mars and maybe there is none at all.

Election Day brought the thought that musicians are not voters as a rule, and yet they complain incessantly that the municipality, the State, and the Government do so little for the tonal art.

A kindly line comes from T. P. E., as follows:

New York, October 29, 1922.

Dear Editor:

In the Tribune not long ago, I read something which put me in mind of you, and I am enclosing it for you to consider thoughtfully. It is by Don Marquis, to wit (as were):

Men like the glitter of your jeweled wit—
Even those who know where you have stolen it.

Some ancient notes found in the palace at Potsdam during the first days of the republic, and written by Quantz, the flutist, make it clear that his royal pupil, Frederick the Great, did not get his title because of his flute-playing. He was quite conceited, however, about his performances and his composing. The royal library at Potsdam has a large number of flute concertos by Frederick—really written by him, and not by Quantz, as was politely thought (but never uttered) by his entourage. Of recent Hohenzollerns, the most active musically was the current ex-Crown Prince. He took violin lessons when we were a student in Berlin and we knew his teacher well. The latter told us a pretty anecdote at that time about his exalted young pupil, who was talented but lazy. Said the prince to the teacher: "Do you suppose I'll ever play the violin as well as Frederick the Great played the flute?" Said the teacher to the prince: "You ought to try to do so, because it is the only way in which you ever could equal him." Evidently the speech was a salutary one, for the youthful commander who later failed at Verdun became an exceptionally proficient violinist.

Our Summer reading having been regulated successfully by kind correspondents, along comes J. P. F. and suggests: "I've picked out some good books for you, for the long winter evenings at the fireside, with slippers, pipe, and dressing gown. Here they are: 'History of Banking in Iowa,' by Howard M. Preston (State Historical Society of Iowa), 'Practical Advanced Navigation,' by Charles H. Cugle (Dutton), 'Shield and Compressed Air Tunneling,' by B. H. M. Hewett (McGraw-Hill), 'Railway Freight Transportation,' by Leonard Fresnel Loree (Appleton), 'Motor Insurance,' by W. F. Todd (Pitman), 'Introduction to Shipbroking,' by C. D. MacMurray and Malcolm M. Cree (Pitman) and 'Practical Millinery,' by Florence Anslow (Pitman)."

In Baltimore last week we encountered John Philip Sousa, as virile, as mentally and musically active and as magnetic a box-office attraction, as ever. The crowded Lyric Theater resounded with typical Sousa applause and Sousa responded typically with typical Sousa encores. His band played with its wonted tonal smoothness and technical brilliancy. It was a treat to watch the pleasure of the audience at the music and to note their affection for the man who made it. He is permanently popular. We told him so just as we sat down together for dinner at the Belvidere and the hotel orchestra struck up "The Stars and Stripes Forever," while the guests in the room applauded. "Popularity is expensive," remarked Sousa, beckoning to the head waiter, and continuing, to him: "How many are in the orchestra? Six? Well, see that they all get good cigars." To us he went on: "In the old days, it used to be drinks for the boys. The only thing that saved me from actual bankruptcy was the fact that in the many hotels I visit on my tours, they have no music at breakfast." At the concert, Marjorie Moody did some singing, especially lovely in tone and polished in execution. She made us listen intently and pleasurably to all of the "Ah, fors e lui" aria from "Traviata"—a great triumph for Marjorie, if only she knew it.

Things that Never Happen: A body of Gerry-flappers and other opera subscribers attending Ernest Hutcheson's Bach piano recital at Aeolian Hall next Saturday afternoon.

Someone inquires: What has become of the Caruso Memorial Fund idea and of the money collected? We are on the committee-of-something-or-other, and blessed if we know.

Emphasizing the customary unhappy endings of heroes in grand opera, F. P. A. (in the World) asserts that no life insurance company could afford to write policies on such risks as Tristan, Manrico, Siegfried and Radames. "But to us at least," concludes F. P. A. confessionally, "grand operas have happy endings. Any ending of a grand opera makes us happy."

How the times have changed. Formerly the managers used to engage great artists; now great artists engage their managers.

And another echo of the past, via Columbus, Ohio, whence "Patriarch Pianist" writes: "The great days of piano playing, alas, are no more. . . . Where, oh where, is the rippling pianissimo of Joseffy, the divine poetry of De Pachmann, the leonine paw of Rubinstein?" Well, for the matter of that, and with all due respect to Joseffy—Lhevinne, Moiseiwitsch, and Godowsky are no mean producers of rippling pianissimos; Bauer, Gabrilowitsch, Novaes (and old De Pachmann himself, if report be true) continue to provide poetry on the keyboard; and the leonine paw has some very majestic representatives in Rosenthal, Hofmann, Paderewski, Bachaus, and John Powell, to say nothing of those lionesses, Elly Ney, Olga Samaroff, Yolanda Mero and Germaine Schnitzer. Many more contemporary pianists could be mentioned who fit the foregoing classifications.

At what age, as a rule, do persons begin to turn their minds and eyes backward and become "I remember whens?"

Joseph Carl Breil objects, and rightfully so, because the MUSICAL COURIER said on October 19 that, "Henry F. Gilbert is, as far as memory goes, the first native American composer commissioned to write a complete original score as accompanying music for a moving picture film." That distinction, investigation proves, cannot be taken from friend Breil. In June, 1912, more than ten years ago, Daniel Frohman and Adolph Zukor (who had founded the Famous Players Photoplay Company), commissioned Breil to write an original score for their first production, Sarah Bernhardt in "Queen Elizabeth." It was a four reel picture play and had its premiere in Powers' Theater, Chicago, in August of that year. It was scored for a small orchestra of sixteen men, and was subsequently presented in Minneapolis with twenty-two men in the orchestra. In New York it was done in the various Loew houses which at that time had neither orchestras worthy of the name nor any real standing in theater rating and consequently was ignored entirely by all the reviewers. However, the Chicago critics and all the Western scribes as far as San Francisco made note of it and praised it unanimously. That was the first original score ever written for a moving picture, in the history of filmdom either in America or abroad. Breil shortly thereafter did scores also for "The Prisoner of Zenda," and "The Birth of a Nation." Since then, it has become the custom for film producers to commission composers to write special music for feature pictures, but because of the short time generally allowed for the work they do it with scissors. "I did it, too," writes Breil, "with my score for 'The Birth of a Nation' and 'Intolerance,' which were only fifty per cent. original. The same now is the case with the score for Mary Pickford's 'Tess of the Storm Country' which I completed last week and which you will see in New York next week. My contract called for me to deliver this score arranged for an orchestra of thirty in three weeks' time. Henry Gilbert is a warm friend of mine and I want none of his laurels. He does not claim to have written an original score and could not have done so in the time given him. As a matter of fact he consulted me before taking up the work on his 'Down to the Sea' and he has since its production written me that he was glad to have my advice. I am delighted with his success and only wish producers would generally take up with men like him and of his standing to devise music for their feature productions, instead of wasting money on the incompetents they engage so often to make either abominably inappropriate scores, or the most useless kind of so-called cue sheets. I am glad to be back in California with its sunshine and flowers and expect to accomplish much here. Am contemplating a new opera, and like my 'The Legend' (done at the Metropolitan several seasons ago), it will be written without scissors."

Frank Warren, musical pilot of the Evening World, is out with something new in the way of critical terminology, always so tragically limited. Huneker coined many a tonally descriptive phrase and apt characterization but brother Warren caps his late colleague with this: "Mr. Lhevinne's contribution was Beethoven's much-played sonata in C major, Op. 53, the one with the ta-ta-ta-ta-ta introduction." In case the reader should not recognize the opus, he will not fail to do so when we remind him that it is the one which ends zing-zing.

Nilly—"What sort of attachment do you like on a piano?"

Willy—"Any kind except a sheriff's."

LEONARD LIEBLING

"THE STAR SPANGLED BANNER"

The General Federation of Women's Clubs does not repudiate the national anthem, but its attitude in this matter is definitely stated in the following letters:

To the Musical Courier:

The enclosed letter is being sent by me to all State music chairmen regarding the cowardly attacks now being made on "The Star Spangled Banner." There was an attempt made at the Chautauqua Biennial to distribute literature against the song, Kitty Cheatham being on the job, handing out literature. Our president, Mrs. Winter, stopped this distribution officially and we waited until the last night and closed our convention by the singing of the hymn, with Grace Kerns leading and Mrs. H. H. A. Beach at the piano.

It seems to me time that we saw to it that this foolishness was stopped for good.

Sincerely yours,

(MRS. MARX E.) ANNE F. OBERNDORFER.

October 25, 1922.

Dear Madam Chairman:

There have recently been many attacks made on the use of "The Star Spangled Banner" as our national hymn. It seems time that you should know the attitude of your national chairman and the officers of the General Federation regarding the matter.

First, I wish you to know that Mrs. Winter forbade the distribution of literature against the song at Chautauqua, and that we closed the 1922 Biennial with the singing of "The Star Spangled Banner," after Mrs. Winter had announced that "it is the people and not Congress who determine the matter of a national song, and that the American people have made 'The Star Spangled Banner' their national hymn."

Regarding the charges: The tune "Anacreon In Heaven" was an old English drinking song, popular at the time of the Revolution. To this tune were set several patriotic songs before Key wrote his immortal verses. If we should become purists in music, we should have to eliminate from our hymnals many German drinking songs brought into the service by Martin Luther, but now, on account of association, considered sacred hymns.

A national committee of music supervisors has made a standardized arrangement of the music of "The Star Spangled Banner" which is easily possible to sing.

The first three verses are those always sung. The last verse, "breathing hatred of our ally, Great Britain," has not been sung in America in years.

No country possesses a national hymn more inspiring, more thrilling, or more truly representative.

The General Federation adopted "America The Beautiful" as its official song because the words are by an American woman, set to the tune of "Materna," the sentiment and spirit representing the ideals of our organization. *We did not adopt "America The Beautiful" in order to repudiate "The Star Spangled Banner!"*

The last war made "The Star Spangled Banner" America's national hymn, no matter what attacks have been, or will be, made against it.

Hoping that your State work is going well,

Sincerely yours,

(MRS. MARX E.) ANNE FAULKNER OBERNDORFER.

National Music Chairman,
General Federation Women's Clubs.

They hear things over in Italy that never reach our American ears. It was astonishing to read in the Corriere di Milano, for October 14, that Giorgio Polacco had resigned his position as artistic director of the Chicago Opera; that the place had been offered to Tullio Serafin, but that he had been unable to accept it on account of a previous engagement at Naples; and that it had been accepted by Ettore Panizza, who would replace Polacco. Panizza is now in Chicago, as a matter of fact, but, as far as anybody knows, to act as an assistant to Polacco, not to replace him.

LICENSING MUSIC TEACHERS

Unsolicited Views of Musical Courier Readers

Buzzi-Peccia Talks About Licensing Vocal Teachers

After my experience in teaching for so many years in Europe and America, dealing with artists, vocal masters of the old and modern schools, and so many different kinds of pupils, I have come to the conclusion that, although it would be a very desirable thing for the dignity of our profession to license vocal teachers in order to be rid of the many fakes who are not only a disgrace to the profession, but in certain cases whose charlatanism really ruins or deceives many young students, I am afraid that it is almost an impossibility. Charlatans have so much more nerve in their many argumentative discussions than the honest teacher, that to examine these people, beside being an ungrateful task, would be a sure source of trouble for the examining committee.

Vocal teaching is a matter that stands between nature, technic and personality. It is a problem which can be looked at from so many different points of view and different personal opinions, not to mention the great and fantastic variety of the subjects one has to deal with, namely the pupil. Fortunately, and sometimes unfortunately, the pupil makes the reputations or the discredit of a teacher.

Vocal teaching is not what one would call a positive science. It does not belong to that category of scientific knowledge where everything is absolute, nor is it established by indisputable facts or unchangeable rules, on account of the many exceptions.

There are good vocal methods where one can find some good rules or advice. However, these books are of a very little value if taken literally, especially for teaching, which is greatly a matter of individuality.

If vocal teaching could be learned by reading vocal methods it would be a very easy matter to produce many learned teachers, also to obtain a license. But that is not the case.

Vocal teaching is a personal gift corroborated by knowledge and established by professional experience. Knowledge without experience is of no value in teaching.

In the old times of the golden singing it would have been more easy to pass judgment. At that time vocal teaching was very simple and there were not so many complications as now-a-days, for then it was based principally on the natural capabilities of the singer and then taught according to his individuality.

But now-a-days it would be a very complicated task because of all the new scientific and technical elements that have invaded the camp of vocal instruction.

All the so-called discoveries, pathological, psychological, anatomical, eugenical, physical, geometrical, gastronomical! I have even seen an advertisement which said: "Chiropodist for singers—He who walks well sings well." How unique! Each one of these specialists claim that his system is the only one, while other people say that it is a fake or of no value.

There are doctors who say that no one can sing correctly unless they possess the perfect knowledge of all the motions of the vocal organs. Others contradict that assertion, saying that the vocal organs are the consequence of the action of singing and not the initial cause. The perfect knowledge of all the muscles of your leg does not make you walk any better or prevent your getting tired, neither does the most detailed knowledge of your hand help you in a Beethoven sonata or a Liszt concerto.

The breath specialist confines the art of singing to breathing. They assert that no one breathes correctly who does not know how to control the breath while singing. They even go as far as to give breathing exercises without singing, which is something like teaching swimming out of water.

The old master advocated the diaphragmatic breathing for the simple reason that deep breathing supplies more air for the production of the tone, acting almost as a reservoir, and at the same time giving freedom to the upper part of the chest, throat, etc. And that was all. Because it is not the breath which controls the voice but the correct placement of the voice that controls the supply of breath. Breath produces the voice. One has to place the voice, not the breath.

When the focus of the voice is wrong or faulty, the breath fails to support the voice and then the singer has to do something in order to keep and prevent the breath from escaping too quickly; thus there is the necessity of controlling the breath.

Every singer, from the great opera star down to the vocal firefly, believes that he is a vocal authority and the best teacher, and says so many things about his personal experience and his wonderful example. Let us not speak about the wonderful example, but it is a fact that often a singer who was a failure on the stage turns out some very good pupils, while some truly great celebrities do not, nor have they produced another singer like themselves.

After the singer-teacher comes the accompanist-teacher. The ones who have accompanied some artist or have acted as assistant for some teacher. Of course, it goes without saying, that everyone connected with an opera company thinks that he is one of the most competent teachers, from the usher to the kapellmeister.

In vocal matter, everyone believes himself competent enough to judge vocal methods. There are numberless advisers on every corner, in every home, who try to drag the poor student from one teacher to another. It is their greatest joy. No matter if the poor pupil does get "stung." No one of them would dare discuss a piano or violin method, but the vocal method is open for discussion to every fool or idiot who wants to say something about it.

As for the fakes and charlatans, I am never surprised that they open a school, but I always wonder that there are pupils who go to them. And here is the hub of the question. The real evil which produces and keeps in existence the fake is—the pupil. If it were not for the vanity and stupidity of a certain class of pupils these charlatans could not exist. However, the student feels a special attraction for the fake teacher. He likes to be deceived, perhaps he knows that he is being deceived, but he cannot resist the alluring praise and promises of the empiric. The hopeless pupil likes the teacher who tells him that he will be a success. The pupil who blames the teacher or his own artistic or vocal deficiencies needs a teacher who will agree with him. The pupil with a charming little parlor voice who wants to be a great prima donna, is charmed with the teacher who tells her that he will make her another Farrar, a second Bori or a Schumann Heink, as the case may be. That makes her so happy, no matter if she will never succeed. The contralto who wants to be a soprano, the coloratura who wishes to become a real dramatic soprano—their name is legion.

A pupil who goes to a competent teacher to have his honest and valuable opinion, when he is told that it would be better for him to do something else, gets irritated, provoked, and goes around from teacher to teacher until he finds the unscrupulous one who assures him that he will be a great celebrity, of course if he studies under his direction.

There are even pupils so stupid that after making good progress with a competent teacher they go to a fake to have their voices ruined, simply because a friend or some of those famous advisers have told them to change the teacher. All these people are the real cause which keep in existence all the fakes. On top of all this you can put the mania that the American pupil has for everything that is new. They look for a new teacher with some new system like the neurasthenic looks for a new patent medicine. Every newcomer from abroad, no matter who he is but who comes with some big advertisements or endorsed by some artist friend, is a cause of a great joy for those maniacs of all that is new. It is incredible to see what artistic and technical absurdities those people can stand in instruction, believing that it is simply wonderful. I could tell of many of those absurdities, but I am sure that no one would believe them possible.

For the fools and the irresponsibles I would say, it serves them right. But I feel sorry for the many good students who fall into the hands of those sharks by ignorance. The only way to solve the problem would be to illuminate the public and students about those evils by lectures, books and magazine articles, explaining what the fakes are, how they work, the way they go about getting pupils, in order to know how to avoid them. Maybe it could be done with lectures with some practical demonstrations, giving examples of correct and fake instruction.

(Signed) BUZZI-PECCIA.



A. BUZZI-PECCIA,
From a drawing by James Montgomery Flagg.

The Modern Teachers of Singing

My subject, indicated in the above title, touches a very delicate spot in those who, with great effrontery, are exhausting to their own profit the art of Italian singing which has been one of the glories of Italy, but it will surely be welcome to whomsoever sincerely loves the art of music.

A good deal has been said and written on this subject, but, we may frankly confess, that, in reality, very little has been done in order to put a stop to the constantly increasing flood of invaders who daily are swelling the ranks of musical charlatans.

But enough with words, let us come straight to the facts! I believe that it is the duty of the teachers of singing to try every remedy, and to suggest every possible means in order that anyone who wishes to become a teacher of singing should furnish proof of his ability, demonstrating, with clear and logical rules, how a lesson of singing must be imparted practically, and not giving vent to abstract theorizing, which has nothing to do with the art of singing.

I, for the first, being a teacher of singing, do now knock at the door of the above named humbugs, laying my hands so to say, on the gangrenous sore which constitutes one of the greatest shames of our age!

Let not my readers suppose that what I am now saying is just a little story invented by myself, because, alas! every word of it is unfortunately quite true. The principal cause of the decadance of singing, in my opinion, is the great eagerness of the student of singing to appear before the public after a few months of study, and then the unconscienciousness of the teachers themselves who let them do it. Both the one and the other ought to have more respect for the art which they profess!

It is difficult today to find two teachers of singing who agree among themselves. This is because they are full of extravagant and empty theories which have no practical meaning. On the contrary, they make us doubt whether they themselves know what they want to get out of the student, while they only succeed in filling his mind with confused ideas, thus impairing his real aptitudes. We hear them saying, "Pull back your tongue!" or "Emit the note as if you were yawning," or "Hold back your breath, and breathe through your diaphragm!" (At this point, the teacher, in order to demonstrate the type of diaphragmatic respiration, will breathe instead, through the upper part of the chest.) All this is the result of a fantastic idea which the teacher has of a very simple phenomenon which is more natural than it is generally believed. Now, there is very little of all this which the pupil understands or even guesses, but the theories which are taught to him will, unfortunately, bring to him a good deal of bitterness at the end.

Thus we often see the spectacle of some singers who produce certain harsh notes or certain useless sighs which would signify "singing with the soul;" or certain nasal sounds, or certain agitated, tremulous, wooden and guttural voices. Others show difficult breathing, and cause us to hear a "falsetto" which sounds like that of a little cat! This they call "mezza voce." These same faults in the emission of the voice are also notable among women, but we will not speak of them now.

Because the singers are always applauded by their friends, every one of them thinks he has a golden mine in his throat, and they do not think that, besides the voice, one must possess many other endowments and special instructions. A teacher who truly respects his own art ought to refuse to instruct a pupil who has no real aptitude for the art of singing. On the other side, if the pupil is very intelligent, he will discover if his teacher has all the qualifications for instructing him. In many instances the pupil deceives himself and believes he has a splendid voice and many possibilities of success, and the teacher caresses his hopes and flatters him, unitl the time comes when every hope falls down and the pupil finds himself voiceless, discouraged, penniless and deceived.

Many times the teachers cannot tell if the pupil's voice is soprano, mezzo soprano, tenor or baritone, and oftentimes they pretend to transform a baritone into a tenor or a mezzo soprano into a soprano. Thus they continue, without scruples, being led by the love of money, just as common grafters, while those who are paying in order to obtain the realization of their artistic dream, find themselves in a labyrinth out of which there is no escape; or if they come out of it, almost always they have already lost both their voice and their money. Such teachers are lacking absolutely in the exact conception of how to form a voice, and just as it is necessary for the pupil to have very definite aptitudes in order to become a singer, so must the teacher possess not only the aptitude, but also the talent in order to be able to continue his profession with conscience and success. He must be able to foresee the defects of his pupils in order to correct them. He must establish the "texture of the voice," avoiding every effort and causing the pupil to notice the faulty notes with his own ears, and then showing him how to produce the true notes and the true posture of the voice.

If, in every branch of teaching ignorance is harmful, in the teaching of singing the evil becomes serious, and oftentimes there is no remedy. In fact, the vocal organs, which are very delicate, are easily injured and oftentimes are broken absolutely, so to say, because the voice entirely disappears. The vocal apparatus may, in fact, be compared to any instrument, and how can we get any sound out of a broken instrument?

The trouble, however, does not even end here. Very often artists—unfortunate or retired—dedicate themselves to the teaching of singing. Being unable to sing on the stage, they think it is easier to teach how to sing. These gentlemen, for the most part, have not the degree of education sufficient to understand, not alone the etymology of the words, but even the very meaning. Such a teacher cannot serve as a guide to anybody, and her school can never give any good results.

Clear diction is the logical result of a good pronunciation and the pronunciation is nothing but the clear articulation of the words. The singer must always remember that a clear diction is a capital element, and a very potent help to vocal music, not only for the expression, but also for the vibration of the voice.

The student must be persuaded that he who has a good pronunciation is already half-way to success, because his diction stimulates and attracts the attention of the public.

The progress made by pathology on the human larynx, the perfect knowledge that today we have of every single particle of the marvelous organ which produces sound, shows a sure way to follow to the studious and serious-minded teachers whose aim is to provide true disciples to the art of singing, and not to increase the number of the self-deceived and of the unhappy ones.

The knowledge of the physiology in the "Production of the Voice" is absolutely necessary to the teacher of singing, in order that he may understand and correct the defects of his pupils with the certainty of final success. He must clearly understand that the pupil's voice is an instrument still imperfect, and the teacher must know and must teach its technic, as somebody else would do in the case of a wind or a string instrument. Furthermore, he must remember that the most difficult and the most delicate of all instruments is the living instrument, while a good many have the absolutely wrong idea that it is the easiest, since some are singing who never studied how to sing, and some are teaching who never could sing.

Finally, I will remember that many teachers pretend to know, or to have discovered the secret of singing of some famous artist, and thus they persuade their pupils to open their mouths, in this or that position.

As a matter of fact, the position of the mouth can never be established a-priori, because it varies in conformity to each person. In the teaching of singing the ability of the teacher does not consist in the knowledge of mysterious secrets, but in having a good ear which is able to perceive the beauty of the sounds, and consequently in knowing how to produce them, and in being able to place his pupils in full possession of his own art.

I close today this brief exposition of some of the methods of teaching singing, while promising myself to return pretty soon to this argument, and furthermore, to suggest to those who are interested, how it may be found out if a teacher of

(*Continued on page 37*)

FLORENCE

LEADING PRIMA DONNA SOPRANO

"WINS TRIUMPH IN SO



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"FLORENCE EASTON'S SONG RECITAL IN CARNEGIE HALL WAS, IN THE CURRENT PHRASE OF THE DAY, AN 'OUTSTANDING' ARTISTIC OCCASION, AN AFFAIR OVER WHICH CHASTE AND DIGNIFIED BEAUTY PRESIDED. MISS EASTON IS ADMIRED, RESPECTED, HONORED AS A STRONG PROP OF OUR OPERATIC INSTITUTION. SHE MIGHT BE THAT IF HER ARTISTIC ACTIVITES DID NOT EXTEND BEYOND THE OPERA HOUSE; BUT THEY REACH FARTHER, BECAUSE HER FINE GIFTS AND ABILITIES ARE PAIRED WITH AND INSPIRED BY AFFECTIONATE APPRECIATION OF ALL THAT IS LOFTY AND GOOD IN MUSIC. SHE WAS A NOBLE INTERPRETER OF GLUCK IN THE SPLENDID AIR 'O TOI, QUI PROLONGEAS MES JOURS,' FROM THE TAURIDIAN 'IPHIGENIA;' A POETIC INTERPRETER ALSO OF THE GERMAN LIED, AS ILLUSTRATED IN GROUPS OF SONGS BY SCHUMANN AND WOLF, AND AN EXEMPLAR OF CLEAR DICTION AND VOCALIZATION IN THE VARIED GERMAN, FRENCH, ENGLISH AND OTHER SONGS WHICH MADE UP HER INTERESTING PROGRAM. HER HEARERS IN NUMBERS AND CHARACTER PAID HER A LOVELY TRIBUTE AND HONORED THEMSELVES BY APPRECIATING HER ART AS INTELLIGENTLY AND CORDIALLY AS THEY DID."

—H. E. Krehbiel, *New York Tribune*, Nov. 3, 1922.

"MISS FLORENCE EASTON GAVE A RECITAL LAST EVENING IN CARNEGIE HALL, WHERE THERE WAS A LARGE AND EAGER AUDIENCE THAT FOUND MUCH TO ENJOY IN HER SINCING. MISS EASTON'S VOICE AND STYLE ARE WELL ADAPTED FOR THE SINGING OF SONGS. SHE HAS INTELLIGENCE, FEELING, THE POWER OF EXPRESSING THE CHARACTER AND QUALITY OF WHAT SHE SINGS BY THE FINER NUANCES OF VOCAL ART. HER VOICE HAS BEAUTY, POWER, EXPRESSIVENESS, AND IS PRODUCED AND CONTROLLED WITH ADMIRABLE SKILL. HER SINGING WAS OF A SORT TO GIVE PLEASURE TO THE LOVERS OF 'LIEDER' SINCING. THE GREAT AIR FROM GLUCK'S 'IPHIGENIA IN TAURIS' SHE DELIVERED WITH FORCE AND DRAMATIC EXPRESSION. THERE WAS GREAT TENDERNESS IN HER SINGING OF 'SHE NEVER TOLD HER LOVE,' AND A CLEARNESS OF ENUNCIATION THAT MADE THE BOOK OF WORDS UNNECESSARY. IN THE FOUR SONGS BY SCHUMANN SHE WAS FELICITOUS IN EMBODYING THEIR DIVERSE CHARACTERISTICS, DELICATELY AND SUBTLY, AND SO IT WAS WITH WOLF'S SONGS."—Richard Aldrich, *New York Times*, Nov. 3, 1922.

"HER PROGRAM WAS ADMIRABLE. MUCH MIGHT BE SAID OF THE ARTISTIC SKILL WHICH PLANNED THE LIST WITH ITS PROGRESS FROM THE STATELY CLASSIC THROUGH THE INTENSELY ROMANTIC TO THE DELICATE HUMOR OF WOLF AND THE LATER STYLES FOUND TOWARD THE END. BUT MORE IMPORTANT WAS THE ART OF THE SINGER. THIS WAS A SONG RECITAL OF BEAUTY AND POETIC ELOQUENCE. MME. EASTON'S VOICE WAS FRESH AND RESONANT AND HER PRONUNCIATION OF TEXT AS USUAL CLEAR AND SCHOLARLY. THIS SOPRANO, WHO HAS WON HER WAY TO A PROUD POSITION AT THE METROPOLITAN WITHOUT SWERVING ONCE FROM HER HONORABLE DEVOTION TO ARTISTIC PRINCIPLE, SHOWED HERSELF TO BE QUITE AT HOME IN THE RECITAL FIELD. THERE, TOO, GREAT DISTINCTION IS HERS. HER ART IS ABOVE ALL THINGS ARISTOCRATIC. IT IS FOR AUDITORS TO WHOM A GRACIOUS WOMANHOOD, COUPLED WITH EXQUISITE SENSIBILITY TO POETIC MOOD AND MUSICAL SYMMETRY ARE MORE TO BE DESIRED THAN ASTONISHING FEATS OF VOCAL VIRTUOSITY OR BURSTS OF TONAL POWER. ONLY A SINGER OF HIGH RANK COULD DELIVER THE MESSAGE OF SCHUMANN'S SECOND BRIDAL SONG WITH THE EMOTIONAL WARMTH WHICH MME. EASTON IMPARTED TO IT. ONLY A FINISHED ARTIST OF DELICATE AND PLAYFUL FANCY

BRUNSWICK

Exclusive Direction:

HAENSEL

EASTON

METROPOLITAN OPERA COMPANY

NG RECITAL."

H. E. KREHBIEL, in *NEW YORK TRIBUNE*, November 3, 1922.
(Mr. Krehbiel's Criticism in Its Entirety Appears Below.)

COULD HAVE CAPTIVATED AN AUDIENCE AS SHE DID WITH THE DAINTY 'MAUSFALLEN SPRUECHLEIN' OF WOLF. MME. EASTON GAVE A LARGE AUDIENCE AN EVENING OF RARE PLEASURE."—W. J. Henderson, *New York Herald*, Nov. 3, 1922.

"FLORENCE EASTON, LAST NIGHT AT CARNEGIE HALL, WAS PERSONALITY—PLUS! THE 'PLUS' WAS HER CAMEO-LIKE DICTION, HER SHEER ARTISTRY AND RESTRAINT IN WHATEVER SHE SANG, BE IT A THING LIKE ONE OF THE MEXICAN FOLKSONGS ON HER PROGRAM OR GRIFFES'S FRAGILE AND ILLUSIVE NUMBER, OF WHICH SHE CAUGHT AND CARRIED THE SPIRIT DOWN TO THE CLOSING DIMINUENDO."—Deems Taylor, *New York World*, Nov. 2, 1922.

"THE EVENING'S RECITAL IN CARNEGIE HALL BY FLORENCE EASTON, SOPRANO OF THE METROPOLITAN, HOUSED AS LOVELY SINGING AS THE SEASON HAS SO FAR KNOWN. THERE WERE PORTIONS OF THIS PRIMA DONNA'S PROGRAM WHICH ONLY AN ARTIST OF FIRST RANK WOULD DARE—AND SHE, IN DARING THEM, GAVE THEM NEW GRACE AND REASON. HER VOICE IN ITS PRIME, HER PRODUCTION OF IT RARELY MORE EASY AND ARTFUL, HER INTERPRETATIONS TOUCHED WITH THE FINESSE OF HER OWN PERSONALITY—SHE WAS WHOLLY DELIGHTFUL. FLORENCE EASTON HAS COME TO THAT HAPPY STAGE OF HER ART AND LIFE WHERE THE METROPOLITAN OPERA COMPANY CALLS HER WHAT SHE HAS SO LONG BEEN—ITS MOST USEFUL SINGER, ITS MOST DEPENDABLE, FROM SEVERAL POINTS OF VIEW, ITS MOST VALUABLE. SHE CAN SING A CARMEN, AN ELSA, A CIO-CIO-SAN, ISOLDE, KUNDRY, WITH THE SAME ART, READINESS ASSURANCE, WILLINGNESS, AND ALWAYS WITH THE SAME GOOD SATISFYING EFFECT. SO IT WAS IN LAST NIGHT'S PROGRAM; SHE SANG VARIOUS THINGS FROM THE CLASSIC OF GLUCK TO THE MEXICAN FOLK SONGS, WHICH HER ACCOMPANIST, FRANK LA FORGE, HAD ARRANGED, AND SANG THEM ALL WITH AN ADAPTIBILITY THAT NEVER LOST ITS POISE. HER SCHUMANN GROUP WAS FAULTLESS OF LINE, COOL OF MEANING, BUT IT MUST HAVE BEEN ALL THE MORE AGREEABLE TO ANGLO-SAXONS IN HER AUDIENCE FOR THAT VERY REASON. IN THE AIR FROM 'IPHIGENIA EN TAURIDE' THIS STYLE HAD PERHAPS ITS FINEST JUSTIFICATION. THE RECEPTION MME. EASTON HAD FROM HER AUDIENCE MUST HAVE BEEN GRATIFYING INDEED. IT WAS A GENUINE DEMAND FOR ENCORES."—Gilbert Gabriel, *New York Evening Sun*, Nov. 3, 1922.

"IN CARNEGIE HALL LAST EVENING FLORENCE EASTON GAVE A SONG RECITAL. MRS. EASTON HAS BEEN FOR SEVERAL YEARS ONE OF THE MOST VALUABLE MEMBERS OF THE METROPOLITAN OPERA COMPANY. SHE OFFERED A REGULAR SEMBRICH PROGRAMME—A GROUP OF ANTIQUE PIECES, TWO GROUPS OF GERMAN LIEDER (RESPECTIVELY BY SCHUMANN AND HUGO WOLF,) AND MISCELLANEOUS SONGS IN FRENCH, IN SPANISH, AND IN ENGLISH. AND MRS. EASTON HAS THE EQUIPMENT TO DO JUSTICE TO SUCH A SELECTION. SHE IS A SINGER OF FINE AND RARE QUALITIES, SOME OF WHICH, IF NOT INBORN, TRAINING IS POWERLESS TO IMPART. IN PARTICULAR THERE IS A SPIRITUAL QUALITY IN MRS. EASTON'S SINGING THAT SETS HER APART FROM THE HORDE OF ANXIOUS AND STRIVING VOCALISTS. IN THE SCHUMANN GROUP 'ER IST'S' ILLUSTRATED HER VOICE AND SINGING AT THEIR BEST. THERE WERE FLOWERS IN A GLORIOUS ABUNDANCE, THERE WERE SONGS NOT LISTED ON THE PROGRAMME, THERE WERE REPETITIONS OF SOME THAT WERE, AND ALWAYS MRS. EASTON, SIMPLY CLAD IN WHITE, WAS A DEBONAIR AND DELIGHTFUL FIGURE. THE AUDIENCE WAS LARGE AND MOST RESPONSIVE."
—Pitts Sanborn, *New York Globe*, Nov. 3, 1922.

"AMONG THE SINGERS NOW AT THE METROPOLITAN NONE IS BETTER QUALIFIED FOR THE CONCERT STAGE THAN FLORENCE EASTON. SHE IS NOT A MERE VIRTUOSO, BENT ON DOING STUNTS TO ASTONISH THE NATIVES, BUT A REAL ARTIST, INTERESTED IN THE SONGS, INCLUDING THE SELDOM HEARD BUT UNSPEAKABLY APPEALING 'LASS MICH IHM AM BUSEN HANGEN,' WHICH I HAVE ALWAYS CONSIDERED ONE OF THE BEST THREE OR FOUR OF SCHUMANN'S SONGS. THERE IS A WORLD OF PATHOS IN IT. MME. EASTON SANG IT BEAUTIFULLY. IT IS ONE OF THE GREATEST OF ALL LOVE SONGS. MME. EASTON AND HER PIANIST ROSE TO SPLENDID DRAMATIC HEIGHTS IN 'ER IST'S,' AS SHE HAD PREVIOUSLY DONE IN GLUCK'S 'AH! RITORNA.' THE REST OF THE PROGRAM WAS DEVOTED TO SONGS BY WOLF, RAVEL, DALCROZE, GRIFFES AND ROTHWELL."
—Henry T. Finck, *New York Evening Post*, Nov. 3, 1922.

ECORDS

& JONES

Aeolian Hall, New York



JOSEF FUCHS

Violinist

Significant Press Criticisms of Berlin and Vienna Appearances:

BERLIN

He showed much more than average ability in his technic, especially as regards bowing, rhythmic surety and good musical instinct.—*Signale.*

Josef Fuchs is one of the serious artists America has sent us. He produces a tone of beauty and nobility and plays with musical understanding.—*Allgemeine Musikzeitung.*

The violinist Josef Fuchs is an artist of standing, technically sure and of good musical taste.—*Boersen-Zeitung.*

Fuchs is a brilliant violinist with a wonderful tone.—*Deutsches Tageblatt.*

Josef Fuchs is a violinist with an individually colored noble tone. His Stradivarius is a wonderful instrument.—*Deutsche Allgemeine Zeitung.*

His tone blooms, his bowing has great energy.—*Morgenpost.*

Josef Fuchs, the young American, has decided talent for the violin. His playing is characterized by elastic, elegant bowing, a practical left hand and clean full tone.—*Vossische Zeitung.*

LEIPZIG

Josef Fuchs proved to be an artist of high musical quality. His finger and bow technic are both highly developed and his playing has both beauty of tone and intelligence of interpretation.—*Leipziger Tageblatt.*

At present giving recitals in Vienna, London, Leipzig and Dresden.

Will return to New York in December.

FRIEDA HEMPEL'S TOUR TO INCLUDE EIGHTY CONCERTS

Returning from Her European Vacation, the Distinguished Artist Is Enthusiastic About Her Appearances This Season —To Be Heard Three Times in New York, Her First Recital Being Booked for Carnegie Hall, November 28—To Invade Canada for First Time

"No," said Frieda Hempel to the waiter who was flitting around the corner table in the front room at Delmonico's, "I don't care for any potatoes." An entirely needless precaution on Miss Hempel's part, you may be sure, for she has come back from her vacation looking as blooming and slim as when she came here nine years ago—although it doesn't seem so long—does it?

This week she starts off on a tour which is going to number eighty concerts between now and the end of the season. How many artists sing eighty concerts in a winter? Very few of Miss Hempel's standing. She is paying her first professional visit to Canada to begin her season, going along as soloist with the Boston Symphony Orchestra for appearances in Montreal and Toronto.

"I only got back two days ago," said she—it was last Thursday, November 2—"and between getting my house in order again and attending to the thousand things I have to before I'm off for my tour, I really haven't time to greet even my nearest friends."

After Canada there are a number of dates here in the East and then comes her first New York recital of the season at Carnegie Hall on the evening of November 28. This winter she is to favor her many admirers here with three appearances instead of the usual single one. Programs are not announced as yet, but it wouldn't be surprising if the first one included one or two favorite arias, especially something of Mozart, which, since Miss Hempel left the Metropolitan, have scarcely been sung as they should be here.

The prima donna was laughingly complaining because her winter's tour does not include the South this season. "I love to sing in the South," she said, "and I love to be there in the cold weather. Florida and Cuba are rivals in my affection. Their audiences are always very kind to me and their climates, too."

As is her annual custom, Miss Hempel, after visiting her parents in Berlin, spent seven or eight weeks of real vacation in a little Swiss mountain village, Sils Maria, not far from St. Moritz, way up in the air and near the Italian boundary. This was the eighth summer that Miss Hempel has spent in the little place. It has only two or three hundred inhabitants and Miss Hempel is on speaking terms or better with practically every one in the village, where her annual visit is a distinct feature of community life.

Later there was a visit to Paris and then to London, where she gave two or three recitals. One of them, by the way, at Queen's Hall, was devoted entirely to a program of Schubert, Schumann and Brahms, and it is quite likely that this will be repeated at one of the Carnegie Hall recitals this winter. It—as was to be expected—was a tremendous hit in London.

A pleasant feature of one of her London appearances, one that was especially appreciated by Miss Hempel, was the receipt of a telegram from her distinguished fellow artist, Luisa Tetrazzini, who was singing in Dublin and could not be present, wishing her every success and regretting her inability to hear her.

Asked if she had come upon anything of special interest musically abroad this summer, she spoke of having seen the new Leo Fall operetta, "Mme. Pompadour," at Berlin, saying that it was quite up to Fall's earlier works and that the famous operetta prima donna, Fritzi Maseary, whose fame has spread even to this country, does delightful work in it. A performance of "Cosi fan tutte" at the Munich



FRIEDA HEMPEL.

Festival made her think that standards had been lowered greatly since ten or twelve years ago, when Miss Hempel was herself an occasional participant there as guest—and this is an opinion in which the writer heartily agrees.

The one unpleasant episode of the summer was the death of her favorite dog, "Pitti," who passed away of old age. He had been Miss Hempel's constant companion for nearly a dozen years. She bought him in Florence, Italy, of a vendor in the big square in front of the famous Pitti Palace, hence his unique name.

Miss Hempel came back on the Olympic. "What a ship's concert we had!" said she. "It was like one of the Beethoven Association evenings in New York, only more so. Chaliapin, Josef Hofmann, Huberman and I took part, and there was a very handsome sum realized for the sailors' charities."

And then the interview ended with pumpkin pie, which the prima donna consumed only as a spectator; not so.

H. O. O.

Harold Henry Pupil Plays in Paris

Paris, October 24.—Una K. Martin, of Buffalo, who has been doing intensive coaching since last March with the American pianist and teacher, Harold Henry, was heard in a delightful program last week at a reception given for the American and English students who are in Paris under the auspices of the College des Etrangers. Miss Martin played works by Bach, Weber, Debussy, Harold Henry and MacDowell. The last named composer was represented by the great Keltic sonata, which Miss Martin played with great breadth, power and understanding. In everything she did Miss Martin showed the great care with which her natural talents had been developed, without the sacrifice of her individuality. As was to be expected she played her teacher's delightful "While the Piper Played" splendidly.

K. L.

Mankato Welcomes Macbeth

Mankato is the home town of Florence Macbeth and she always has had a warm spot in her heart for it. Therefore, when she appeared there as soloist with the Orpheus Club on October 13, it was not surprising that a great audience assembled in the new Armory Hall and swept all before her. According to the Free Press, "the gathering was a tribute to one who has never forgotten and will never forget what the home town means to her."

In commenting upon her singing, it is said further: "Of Florence Macbeth, the distinguished daughter of Mankato, it is impossible to speak too highly. She brings to every song an intelligent appreciation of its musical content. In the mechanics of singing there is no one on the concert stage who is her superior, and she is an object lesson to all aspiring vocalists in the thoroughgoing manner with which she applies her great natural gifts to the art of song interpretation. There is a mistaken idea prevalent regarding singers. They do not sing by inspiration as too frequently imagined. What the best give to their public has been won by prolonged and arduous labor of the most exacting kind, and I know of none who seek with greater diligence to exact every tithe from the things she sings than does this charming cantatrice. That is the reason she has become one of the great singers of our time, and she is constantly growing."

A Thriving Two-Year Old

(*From the London Musical Mirror, October,* 1922.)

With this issue of The Musical Mirror we celebrate our second anniversary. The first two years of a journal's existence, no matter whether it be a modest monthly or a great daily, are invariably the most difficult of its career. It is during this trying period of endeavor to establish itself on a sure foundation of public support that many a new publication has failed to find its feet and has gone under. But with the passing of the second year a new journal can usually congratulate itself on having turned the corner to fair weather and a safe anchorage. We are happy to state that we find ourselves in the latter position. We have made hosts of friends, and, so far as we are aware, no enemies. We have a steadily increasing circulation and kind messages of appreciation reach us almost every day from readers. We have no axes to grind. We set out to endeavor to interest, amuse, instruct and be of use to our readers. If we have succeeded in that object we are content.

MINNEAPOLIS ENTHUSES OVER VERBRUGGHEN'S CONDUCTING

Concert and School Notes

Minneapolis, Minn., November 1.—The second popular concert by the Minneapolis Symphony Orchestra, last Sunday afternoon, proved to be popular in the best sense of the word. Henri Verbrugghen, guest conductor, presented a program which evidently delighted the audience greatly. It opened with Wagner's overture to "The Flying Dutchman," which received a highly dramatic reading, and closed with Tschaikowsky's brilliantly orchestrated "Italian Caprice." The other two orchestral numbers were Saint-Saëns' symphonic poem, "Omphale's Spinning Wheel," in which the strings did some exceptionally fine and delicate work, and Liszt's symphonic poem, "Les Preludes." A highly poetic interpretation of this perennial favorite brought conductor and orchestra a well deserved ovation.

The soloist of the afternoon, Wilmot Goodwin, added in no small measure to the enjoyment of the program. He proved the possessor of a beautiful and resonant baritone, which encompassed the florid work of Purcell's aria, "Arise, Ye Subterranean Winds," with ease and artistic finish. Enthusiastically recalled by the audience, he sang for an encore an aria from Bizet's "The Fair Maid of Perth." For a second number he gave Figaro's aria, "Non piu andrai," from Mozart's "The Marriage of Figaro." This was capitally done, and the audience liked it so much that it had to be repeated.

MU PHI EPSILON PRESENTS MINA HAGER.

Mina Hager, contralto, formerly of the Chicago Opera Company, was presented in a recital, October 24, at the First Baptist Church. An unusual and very unhackneyed program, consisting chiefly of numbers by modern and ultra modern composers, was enjoyed by the rather small audience. As the proceeds from this recital are to be used to start a scholarship fund, it is to be regretted that not a larger audience was present to enjoy the program as well as to encourage the sorority in its laudable undertaking.

THURSDAY MUSICAL GIVES OPERATIC PROGRAM.

Esther Osborn, soprano, and Wilmot Goodwin, baritone, were the particular stars in an operatic program presented by the Thursday Musical, October 26, at the State Theater. Others taking part were Mrs. George C. Palmer and Helen Anderson, sopranos, and Louis Klebba, tenor. Scenes from "Traviata" and "Trovatore," and arias from "Louise" and "Tosca" made up the program. A small orchestra directed by David Nyvall, jr., with Mrs. John F. Dahl at the piano and Marion Austin Dunn at the organ, contributed materially to the success of the enjoyable program.

ELSIE JACHE IN PIANO RECITAL.

Elsie Jache, a member of the MacPhail School faculty, gave an interesting program at Opera Recital Hall, October 23. The mainstay of the program was the Schumann concerto, which received a reverent and poetic interpretation. Other numbers of her program were a Chopin sonata, the second Dohnanyi rhapsody, and a Liszt group.

FACULTY PARTY AT MACPHAIL SCHOOL.

It was a happy, although slightly overgrown, family which gathered last Saturday evening for a merry Hallowe'en party at Opera Recital Hall. By way of overture a delicious dinner was served, after which the president of the school, "Billy" MacPhail, introduced the new members on the faculty this year. A special welcome home was provided for Mabel Jackson, who had only a few days before returned from France, where she had been a violin student at the Fontainebleau school. For her fine work while there she received first honorable mention.

UNIVERSITY OF MINNESOTA ORGANIZES LARGE CHORUS.

A chorus of 250 voices, recruited from the ranks of faculty members and university students is being organized at the University of Minnesota, Prof. Earle G. Killeen, who has recently come from Akron, Ohio, where he was director of the Akron Municipal Music League, to take charge of the vocal department of the University School of Music, will conduct the chorus. Mendelssohn's "Elijah" will be the first work studied.

PILLSBURY HOUSE CONCERTS.

W. Scott Woodworth has again arranged a concert course to be given at the Pillsbury Settlement House for the benefit of those who live in its vicinity. The artists contributing their services to this course of five concerts are among the best known concert performers in the city. That these concerts are highly appreciated by the people is proven by the packed houses which are the rule at these concerts.

MACPHAIL SCHOOL OF MUSIC BEGINS BUILDING

Construction of the new building for the MacPhail School was commenced on October 12. Plans call for four stories. The structure will cover 160 feet on LaSalle Avenue and fifty feet on Twelfth Street. It will contain seventy-four studios besides an assembly hall, library and offices. A feature of the building will be a cafeteria for teachers and students which will be located in the basement. The building will be completed some time in August, in time for the opening of the next school year.

The MacPhail School is remarkable for its phenomenal growth. Organized in 1907, incorporated in 1914, it now employs one hundred and ten teachers, while the actual registration last year was 4,075 students.

NOTES

"Dick" Horgan announces an Artists' Master Course by Farrar, Rachmaninoff and Kreisler in March.

Another very interesting course of attractions is announced by Mrs. Carlyle Scott for the State University. Besides Mischa Elman, who opens the series, there will be Joseph Schwarz, Russian operatic baritone; Sigrid Onegin, contralto, and Eva Gauthier. There will also be Pablo Casals and Myra Hess in a joint recital. The closing event will be a recital by Guy Maier and Lee Pattison.

Hamlin Hunt, well known Minneapolis organist, gave the third and last in his annual series of recitals on October 14 at Plymouth Church. Capacity houses were the reward of his scholarly and finely executed programs.

Clyde Stephens, pianist, who is making a name for himself as a fine interpreter, has just returned from Cedar Rapids, Ia., where he gave a recital at T. M. Sinclair Memorial Chapel under the auspices of Coe College Girls' Glee Club.

Wilma Anderson Gilman, pianist, gave an interesting recital on October 9 at the new Opera Recital Hall which was recently taken over by the MacPhail School. G. S.

Associated Musical Bureaus Incorporate

From the office of Concert Management Arthur Judson comes a long announcement, the principal part of which is as follows:

By terms of a contract just entered into between Concert Management Arthur Judson and a newly formed organization, the Associated Musical Bureaus, a new element is to be brought into the music management and concert giving business. The project is of broad scope and touches the interests of many people in all parts of the United States and Canada.

It is designed to facilitate the booking of instrumentalists, singers and organizations suited to appear publicly; to afford to wholesale managers an easy and secure outlet for appearances of the artists they represent; to improve the welfare of local music managers; to effect economies generally, and to introduce an artistically superior array of musicians in many towns which now offer too frequently mediocre music performers. With the complete functioning of the enterprise it is expected that advantages will accrue to every class of persons who are interested, either directly or indirectly, in music and kindred performances.

The Associated Musical Bureaus consists of the following members: Elbert A. Wickes, Boston; Patrick M. Nielson, Pittsburgh; the firm of Coit & Alber, of Cleveland, Ohio; Southern Musical Bureau, Atlanta; M. C. Turner, Dallas, and the Elwyn Concert Bureau, of Portland, Ore.

The officers of the corporation are: Arthur Judson, president; A. C. Coit, vice-president; T. A. Burt, secretary and treasurer.

Namara as Orchestra Soloist in New York

Marguerite Namara, who recently returned from abroad where she has been singing with success, has been engaged by the Musical Society of the City of New York to appear as soloist with the new City Symphony Orchestra at Carnegie Hall on December 4 and at the Town Hall on December 5. She also was engaged for a recital at Hardin College, Mexico, Mo., on November 20. She will fill this engagement in connection with her appearance as soloist at the opening pair of concerts by the St. Louis Symphony Orchestra in that city on November 17 and 18.

Cleveland Institute Has New Paper

The Cleveland Institute of Music has issued a new school paper called "The Outpost," which comes out the first Saturday of every school month. The idea of the paper is "to interpret the spirit of the school, to represent and illuminate the many activities, to keep the student constantly in touch with what is worth while in music, and above all, to stimulate and, it is hoped, to inspire." The paper is newsy and interesting.

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NEW YORK CONCERTS

MONDAY, OCTOBER 30

BEETHOVEN ASSOCIATION

Atmosphere is a curious thing and one of the things that it seems impossible to make to order. The atmosphere of the Berkshire Festival at the home of Mrs. Coolidge at Pittsfield is almost the only real example in America of the sort of atmosphere that pervades the Wagner festivals at Bayreuth and some other such undertakings abroad, and used to pervade the Latin Quarter of Paris. There is some of it, too, in the concerts of the Beethoven Association in New York, though why it should be there especially, and where it comes from, are questions impossible to answer. Perhaps it results from the stated fact that the artists at these concerts are playing without remuneration, playing for the love of it, and playing what they like to play irrespective of public tastes, disregarding public demands, too, in the manner of their interpretations, never exaggerating nuances so as to get over the footlights, giving for the pure joy of giving.

The amazing thing about it is that it has been a financial success. And it is a no less amazing fact that the Society's publication, Thayer's "Life of Beethoven," has also been a financial success. Managers would have turned their backs upon any such proposition as the concerts of the Beethoven Association, and publishers during all these years steadfastly refused to publish an American edition of Thayer's Beethoven. The fact is, too, that probably the managers and publishers were right. Such concerts and such a publication in the ordinary run of things and with the ordinary sordid commercial, material and financial background, would have won no such support as they have won under the auspices of the Beethoven Association.

Nor would these concerts under ordinary conditions have possessed as they now do that elusive thing we call atmosphere. It is one of the most important things in music, and we should be grateful to Harold Bauer and his associates for bringing it to us. The fact that Mr. Bauer is now absent in Europe, and that different players are heard at each concert, some famous, others scarcely known except intimately among music lovers, does not in the last mitigate against the success of the concerts or the atmosphere they bring with them.

The program at the first concert of this season, held October 30, at Aeolian Hall, consisted of Brahms' op. 114, trio for piano, clarinet and cello, played by Ernest Hutcheson, Felix Salmond and Georges Grisez; Beethoven's sonata, op. 53, played by Josef Lhevinne, and Berger's quintet for clarinet and strings, op. 146, played by Georges Grisez and the Wendling Quartet. There is no need to commend the beautiful playing of these artists, the really splendid unity of conception shown in their ensemble nor the classic art of Mr. Lhevinne's Beethoven. But a word may not be out of place as to Reger's quintet, because Reger is not well known in this country and there is a good deal of difference of opinion as to the beauty of his music. The fact is that his music is amazingly uneven. Some of it is lovely—some of it simply manufactured without inspiration or ideas.

This quintet is one of the exceptions. It is a truly beautiful work, flowing in delightful melodic lines above harmony that never fails to charm. No chamber music organization can go wrong in including it on its programs. The house was sold out for this concert.

ETHEL JONES

At Aeolian Hall, Monday afternoon, October 30, Ethel Jones, soprano, was heard in a program which included but one group in a foreign language—French. The group of Russian composers was given in English and, strange to say, the other two groups by English and American composers pleased the audience as much as they would have had they been in foreign and—to many—unintelligle tongues. Miss Jones has a mezzo contralto voice of agreeable quality, of considerable resonance and of good volume. She interprets with sincerity and succeeded in pleasing her audience. "The Huckster," by Cyril Scott, and "Animal Crackers," by Richard Hageman, especially delighted her hearers. "Go, Lovely Rose," by Carol Robinson, dedicated to Miss Jones, was a lovely song, enthusiastically received. Other American composers represented were H. T. Burleigh, Arthur Foote and Sidney Homer.

The Sun wrote: "She was pleasing and much in the spirit in light little songs and might have done far more effective things with her voice had she released it more freely. She is a gracious interpreter, though."

Leroy Shields was the efficient accompanist.

TUESDAY, OCTOBER 31

PHILADELPHIA ORCHESTRA: SIGRID ONEGIN, SOLOIST

The Philadelphia Orchestra, Leopold Stokowski conductor, gave the second concert of its New York season at Carnegie Hall on Tuesday evening, October 31. The soloist was Sigrid Onegin, the Swedish mezzo soprano who has been singing in Germany for several years past. It was her first appearance in America, where she arrived last week to join the Metropolitan Opera and do concert singing. Mme. Onegin has a voice of tremendous power, rich, warm and dark in the lower register, and brilliant, though a bit harder, in the upper. She has it under nearly perfect control. When she has been here a short time she will give up that occasional scooping that is all the rage in Germany and which she, who knows better, has been led into by long association with German artists. She chose three uninteresting things for her first appearance: the long, dull, declamatory "Andromache's Lament," from Max Bruch's "Achilles," and two Strauss songs, "Hymnus" and "Muttertaendelei," neither of which are among his best. Out of all three of these numbers she got what there is to get. She has splendid dramatic accents when they are called for and equally fine and delicate nuances when the text and music demand them; but having seen Mme. Onegin in some of her Wagnerian roles last summer, this writer can testify that her proper place is on the stage. In Wagnerian opera there is today no one to surpass her and very few to approach her. Her success with the audience was complete. She was called back time after time and loaded with flowers.

The orchestra's program began with Schubert's "Rosamunde" overture, which, owing to Mr. Stokowski's habit of beginning a little earlier than the New York conductors, was listened to by many from standing room behind the seats and even from the foyer. Then came the Schumann second symphony, C major. Mr. Stokowski's revival of this seldom-heard work made it immediately apparent why it is so seldom heard; in a word, it is uninteresting. Schumann did not have the symphonic mind. There are good tunes—especially that of the adagio—but the whole thing lacks what the composer's countrymen call the "grosser Zug." Everything is fragmentary; repetition and groping replace development. Despite its ideal performance, the symphony seemed long and empty. But after the intermission there were two short numbers of absorbing interest, an intermezzo from Moussorgsky's "Kovantchina," and the Stravinsky "Fireworks." There was more real music in the fifty-three measures of the Moussorgsky intermezzo than in all the rest of the program put together. It is a strong, vivid, dirge-like melody, mainly allotted to the strings, above a mysterious basso ostinato. Short as the piece is, it is intensely moving and emotional. One hears that Mr. Stokowski himself reorchestrated the intermezzo, reducing it from Rimsky-Korsakoff's more brilliant arrangement to Moussorgsky's darker accents. It was a most successful piece of work. The fancy of the audience was caught as it seldom is at a symphony concert. There was an attempt to force a repeat, which Mr. Stokowski did not grant, but he bowed repeatedly and twice called upon his men to rise.

The Stravinsky "Fireworks" is very short, too. Written in 1908 as a musical wedding gift for the marriage of the composer, Steinberg, and Rimsky-Korsakoff's daughter, it must have astonished then as ultra-modern music, but today it sounds merely like a lesson in the advanced technic of scoring. Compared to such a masterpiece as the same composer's "Petrushka," its musical value is nil, but its instrumental coruscations amuse. It was done with real bravura.

Mme. Onegin was greeted with praise by the press. Richard Aldrich said in the Times: "Mme. Onegin disclosed herself at once as an artist of distinguished gifts in voice and in dramatic expression. It is a powerful and darkly colored mezzo soprano, used with more skill than is common in singers of her class, with a good command of phrase and discerning declamation; a voice well equalized throughout its range." Max Smith, in the American: "She disclosed a superb organ of mezzo soprano character, strong, potent, voluminous and encompassing easily two octaves. . . . If the new singer forced her voice occasionally it should be borne in mind that she was not yet acquainted with the acoustic properties of Carnegie Hall." W. J. Henderson, in the Herald: "A robust art on the foundation of a truly noble voice of grand proportions, commanding power and dramatic quality. . . . while technical questions will perhaps be raised about her singing, there will be no dispute about its splendid interpretative force, its tragic intensity and its large style." Deems Taylor, in the World: "The voice is remarkable, rich and dark in its lower register, a little metallic, but still beautiful in the upper tones and enormous in volume. It rolled through Carnegie Hall with such huge, effortless power that one could almost see it. She sang beautifully for the most part with a fine restraint, lit by occasional flashes of terrific dramatic force, and with an evident pure joy in singing that was good to see and better to hear."

DICIE HOWELL

Dicie Howell pleased a large audience at her Aeolian Hall recital on Tuesday afternoon, October 31. Her program was conventionally grouped, beginning with the Old English and Italian, including French and German groups, and ending with songs by modern American composers.

Miss Howell possesses a voice of bright, clear quality, and she sings with good taste, being at her best in songs requiring lightness and grace, or smooth, lyric singing. Her two Handel numbers, "Oh, Sleep! Why Dost Thou Leave Me?" and "O, Had I Jubal's Lyre!" revealed excellent breath control, good sustained work and flexibility of voice. "Die Lorelei" (Liszt), in the German group, was beautifully sung, and from the French, "Villanelle des petits Canards" had to be repeated. The last group was especially interesting. La Forge's arrangement of the "Mexican Love Song" received much applause, and A. Walter Kramer's "Swans" was effectively rendered. Francis Moore, who has already earned a fine reputation as an accompanist and has recently branched out successfully as a soloist, proved his ability as a composer in a lovely song, "This Love of Ours," which was well sung. "Time Was When I in Anguish Say," by Charles T. Griffes, was given with dramatic effectiveness, and "Sundown," by R. Huntington Woodman, a song dedicated to Miss Howell, was repeated. Joseph Clokey's "The Catbird," was a satisfactory last number. Miss Howell sings with a finish of style and her diction in the various languages is good. Frederic Persson played sympathetic accompaniments.

Criticisms in the daily papers varied considerably. The writer in the World said: "She has improved in the man-

"Audience completely capitulated to him."
(Elgin, Ill., Courier)

Frederick Gunster

Management: HAENSEL & JONES
Aeolian Hall
New York

An American Soprano Triumphs Abroad in Recital

HARRIET VAN EMDEN

PRAISED BY CONTINENTAL CRITICS



Photo by Morse, N. Y.

Berliner Borsen Zeitung, Sept. 10, 1922—"Harriet Van Emden comes straight from New York, where she was a pupil of the world-renowned Marcella Sembrich. All honor to the results of the teaching! Not in a long time have we heard such correct legato singing, or such breath control. One would like to capture the crescendo and decrescendo passages, to show them to young singers, saying: 'See—that's how you should do it—exactly so'."—Siegmund Pisling.

Tägliche Rundschau, Berlin, Sept. 8, 1922—"Another singer was heard yesterday—Harriet Van Emden. In addition to songs by Schumann and Brahms there was a group by Marx. The singer, (who was incomparably accompanied by C. Bos, who has long been missed here), possesses a voice of large range, very evenly developed, and strongly musical. Undeniably a notable artist."

"Nationaltidende," Copenhagen, Sept. 16, 1922—"A voice of utterly bewitching beauty—fresh, clear, pure, mellow, light, warm—was here presented with the most consummate art, yet at the same time with a most beneficent naturalness. This voice, and the charming lyric expression which resulted both from the actual voice and from the musical and poetic feeling for beauty shown in the phrasing, dominated the evening."

"Kobenhavn," Copenhagen, Sept. 16, 1922—"Miss Van Emden showed herself an enchanting artist. Her art is like sunshine in May. Miss Van Emden is truly—as her program stated—a lyric soprano, who caresses each tone that pours fourth from her throat. The evening left with everyone the most delightful impression."

"Berlingske Tidende," Copenhagen, Sept. 16, 1922—"Last night we had the very unusual opportunity of making the acquaintance of a fully developed artist. Miss Harriet Van Emden is a charming artist, who may claim as her own a highly developed art of singing. The voice itself has a fine lustre and a bell-like clearness. The artist recorded an absolute conquest and all lovers of the art of singing are advised to be present at the next concert of this new star of song."

Some of Miss Van Emden's Fall Concerts in Europe Are:

Copenhagen, Odd Fellow Palais ..... Friday, Sept. 15, 1922
Copenhagen, Odd Fellow Palais ..... Tuesday, Sept. 19, 1922
Stockholm, Saal der Konzel. Musiekakademie. Friday, Sept. 22, 1922
Stockholm, Saal der Konzel. Musiekakademie. Tuesday, Sept. 26, 1922
Vienna, Mittlere Konzerthaussaal ..... Wednesday, Oct. 4, 1922
Vienna, Mittlere Konzerthaussaal ..... Monday, Oct. 9, 1922
Brussels, Salle de l'Union Coloniale ..... Thursday, Oct. 12, 1922
Paris, La Salle des Agriculteurs ..... Thursday, Oct. 19, 1922
Brussels, Salle de L'Union Coloniale ..... Saturday, Oct. 21, 1922
Paris, La Salle des Agriculteurs ..... Tuesday, Oct. 24, 1922

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For other European countries: Dr. G. de Koos, Kurhaus, Scheveningen, Holland





TITO SCHIPA GIVES DINNER IN HONOR OF COMMISSIONER AND MRS. ENRIGHT.

On Wednesday evening, November 1, Captain Tito Schipa gave a dinner in his handsome New York studio apartment in honor of Commissioner and Mrs. Richard Enright. During the evening the accompanying photographs were taken. (1) Mr. and Mrs. Schipa and New York's Police Commissioner and Mrs. Enright. (2) Reading from the left, back: Julian Huarte, Mr. Schipa's accompanist; Samuel Lumiere, Gennaro Mario Curci, Former District Attorney Mancussi, Mrs. Tito Schipa, Commissioner Enright, Josephine Vila of the MUSICAL COURIER, *Maurice Halperson of the Staats Zeitung, Mr. Gullnio; (from right, back) Carlo Schipa, brother of the tenor; Harry Cahill, Giulia D'Annunzio, Tito Schipa, Mrs. Enright, Alfred D'Annunzio, Alice Bolognino, Frank Caforio, and (skipping two) Lawrence Evans of Evans and Salter, managers of Mr. Schipa. Towards the end of the dinner speeches were made by Mr. D'Annunzio, acting for Mr. Schipa and welcoming his superior officer, Commissioner Enright, who recently conferred the honor of an Honorary Captaincy of the Police upon the singer; Former District Attorney Mancussi, Gennaro Mario Curci, Maurice Halperson and Mr. Gullnio. Then Mr. Schipa graciously sang an aria from "Rigoletto," a Spanish and a Mexican song, as well as one in English which delighted the guests. Accompaniments were played by Julian Huerta and also Gennaro Curci, one of whose songs the tenor sang beautifully. Further interests during the evening centered in the arrival from Europe that afternoon of Mrs. Schipa with her little two months' old daughter, Elena Antoinette, who was one of the most popular topics of conversation during the evening. And it is needless to say that Captain Tito Schipa is also a very proud papa! (Photos copyrighted by Lumiere.)*

agement of her voice, has acquired a good style and sings intelligently." The reviewer for the Sun wrote: "Miss Howell is essentially a stylist, her light and highly flexible voice an excellent means to the impressing of that end. She uses the voice sweetly and clearly, with taste and knowledge aiding her."

NORMA DRURY

Norma Drury, said to be sixteen, was heard in a piano recital at Aeolian Hall, Tuesday evening, October 31. At her debut last season she showed great promise, and her playing this year has shown fine development. Her program was unhackneyed and was made up mostly of moderns, going back only to Liszt. The opening number was a prelude, chorale and fugue by Franck, performed with clarity and precision, and followed by three Brahms numbers—two intermezzi and a scherzo. The scherzo, in E flat minor, was given with a delightful crispness and was enjoyed to the utmost by the audience.

It is encouraging to note the frequency with which MacDowell is appearing on concert programs nowadays. The "Tragica" sonata was on Frances Hall's program of October 26, and Miss Drury gave an important place to MacDowell, choosing the sonata "Eroica." In the performance of this she revealed excellent qualities of musicianship and an admirable technic. Her judgment is sound, and she does not sentimentalize, yet there is vivid imagination and a feeling for moods and atmosphere. Her phrasing and her tone coloring are splendid and she has a remarkable sense of rhythm, although she plays with marked freedom. The suppleness of her wrists and fingers, the vigor and strength and the assurance of her playing are most commendable in so young an artist. "The Fountain of Aqua Paola," by Charles T. Griffes, was rendered with exquisite grace and delicacy, and "Danse de Puck," by Debussy, was a delightful whimsicality. The B minor prelude by Rachmaninoff and a Chopin-Liszt number were included in the last group, while the Liszt polonaise in E minor made a brilliant ending to this interesting and beautifully rendered program.

Miss Drury's performance bespoke excellent training as well as uncommon musical talent, and as her artistry ripens with experience she should have much to offer to her audiences.

The music critic for the Sun wrote thus of her playing: "She has an unusually mature repose, a crisp sense for rhythm, no small notion of tonal color and uncommon power in her wrist action. Emotionally she seemed more competent in the MacDowell sonata. . . . The audience, which was large . . . conveyed its approval with enthusiasm." The Evening Mail writer commented: "Miss Drury does not try to suggest any depths of poetry or sentiment that she does not understand. Hers is an expression of straightforward, honest musicianly feeling and she makes whatever she plays interesting and vivid."

WENDLING STRING QUARTET

On Tuesday afternoon at the Town Hall the Wendling String Quartet gave its second recital here. The program opened with the Berkshire Festival prize quartet, by Leo Weiner, a quartet of three movements in F sharp minor. This composition has been reviewed at length in a former issue of the MUSICAL COURIER.

The second number was Hugo Wolf's "Italian Serenata," and the program closed with Schubert's posthumous work, the D minor quartet.

Sincerity marked the work of these musicians, and it is to be lamented that music lovers take so little interest in performances of this nature, as was evidenced by the small attendance.

WEDNESDAY, NOVEMBER 1

ETHEL FRANK

Ethel Frank, soprano, who gave a recital at Carnegie Hall on Wednesday evening, is an artist "from the top of her head to the tips of her toes," as the saying goes. One glance at the choice and balance of her program showed that she must be a musician, and listening to her sing one song confirmed the suspicion. Few American singers of today equal her in all round development and finish of the vocal art. Her singing of the florid and difficult aria from Mozart's "Seraglio" was as true to style as was her impressive delivery of Rimsky-Korsakoff's simple, almost unaccompanied "Song of the Bride," and no two songs could be farther apart in character. The Bach that opened her program (Allelujah, from the fifty-first cantata) was classic in the purest sense of the word, and the old Buononcini number that followed was done with equal beauty and surety. Charming was Ravel's dainty "d'Anne jouant de l'Espinette," with its harpsichord accompaniment played on that instrument. Another fine French song in the second group that was sung with a delightful simplicity was Lenormand's "Le Gardeur de

Arpad Sandor
PIANIST
METROPOLITAN MUSICAL BUREAU
AEOLIAN HALL NEW YORK

Marion Armstrong



Photo © George Maillard Kesslere

SCOTCH-CANADIAN SOPRANO

Will appear in the next recital of the Betty Tillotson Series at Town Hall, in January.

Engaged as soloist with the Troy City Band, in Troy New York, Dec. 14th, 1922.

Appeared in Rochester New York, at the morning musicale which opened the series of the Century Club, on Nov. 4th, 1922.

My dear Miss Tillotson:
I want to tell you how very much delighted the members of the Century Club were with Miss Armstrong's singing yesterday. We had 225 members present, the largest audience we have ever had at our Club Day meetings, and that fact speaks for itself. Miss Armstrong was most charming and many members came up to me and thanked me as Chairman of the Program Committee for bringing her to the Club.
Very sincerely, SARAH GORSLINE,
Chairman of Music Committee.

BETTY TILLOTSON CONCERT BUREAU, 180 Madison Ave. New York City

Chevres." Two songs of Hugo Wolf and Straus' "Meinem Kinde" proved that the German Lied was also in her domain. Her final group included Scott's "An Old Song Ended" and Loewe's dramatic "Walpurgisnacht" ballad, splendidly done. Of particular interest was Rameau's "Le Berger Fidèle," a cantata for solo voice by the old French master, to which he provided accompaniment for string quartet and harpsichord. Miss Frank, assisted by the Thaddeus Rich String Quartet and Mary Shaw Swain at the harpsichord, sang the cantata with grace, charm and expressiveness. It was interesting to hear her—once—but one questions the necessity of reviving anything that is so utterly devoid of emotion or the power to arouse emotion as this not important work of Rameau, which would also have been heard more advantageously in a smaller hall.

It goes without saying that an artist who can do full justice to every item of so varied a program has complete command of vocal technic; and not the least feature of Miss Frank's singing is the distinctness of her enunciation. Miss Swain played her accompaniment throughout in a musicianly manner. There was a large audience which did not fail to show its hearty appreciation of her artistic work.

Deems Taylor said of her in the World: Everything that brains, singing instinct and hard work can accomplish she does . . . she had excellent diction, volume, intelligent phrasing, obviously good musicianship, a fine sense of rhythm and an appreciation of style." The Herald: "Miss Frank has a fine stage presence and an artistic understanding of interpretation." H. E. Krehbiel wrote in the Tribune: "She made some ambitious flights into florid realms and disclosed a voice of so great flexibility and some evidences of technical skill only to have been expected from a finished mistress of the art of vocalization. There was a bit of phrasing in the air from Mozart which was a veritable tour de force. . . . In the unaccompanied song from Rimsky-Korsakoff, voice, style and diction were equally admirable. There and in other songs she sang with a lovely legato and command of enunciation."

THURSDAY, NOVEMBER 2

SUE HARVARD

It was true Welsh-American pluck that made of Sue Harvard's New York recital, which took place on Thursday evening, at Aeolian Hall, a genuine success. Although she was suffering from a severe cold, it was only between numbers when she was forced to cough that this affliction was manifest. Her excellent artistry, beautiful vocal effects and delightful personality charmed a large audience, which not only recalled her many times and showered her with gorgeous blooms, but also insisted upon bringing her back again and again at the close. She opened her program with Bach's "Liebster Herr Jesu! wo bleibst du so lange?" immediately followed by "Porgi Amor" from Mozart's "La Nozze di Figaro." Naturally her three Welsh folk songs were given with a sympathetic insight which brought out their native charm. The "Givlad Y Dalyn," which closed the group, was so dramatically uttered that one needed not to understand the words to grasp the import of the song. A French group followed, of which the best was probably Fevrier's "Priere pour qu'un enfant ne meure pas," and which also included Weckerlin's "Le Grillon," Tschaikowsky's "Les Larmes" and Chabrier's "Les Cigales." And then Miss Harvard gave a group in English of which Corinne Moore Lawson's "Lazy Song" simply had to be repeated before the program could be continued. The other numbers in the group were Kramer's "Invocation," Marion Bauer's "Youth Comes Dancing O'er the Meadows" and Pearl G. Curran's "In Autumn." Unlike most concert singers, Miss Harvard chose to give her group of Lied last. Schubert's "Die Forelle" and "Der Jungling an der Quelle," Taubert's "Bauerlein, Bauerlein, tik, tik, tik" and the Reimann arrangement of "Gut Nacht," gave her an opportunity to prove herself as excellently an interpreter of this as she is of the French, Welsh and English numbers. Hummel's "Halleluja" closed the program in peculiarly fitting fashion, its "Lord be praised for this day, Forever thanks we give to Thee, And call Thee in humility," and its "Whatever art sublime created, What human mind has meditated, It was attained by Thy grace" seeming to have a special significance as the singer intoned them.

Ethel Watson Usher, at the piano, proved herself an efficient and thoroughly sympathetic accompanist and as such added truly to the success of the evening.

"Her voice, though apology was made for its condition, was of brilliant quality, commanding varied effects, mainly well controlled," declared the Times, and the World felt that "Miss Harvard has technic, some intellectual grasp of the mood of her music and excellent control of her breathing." In the words of the Herald, "in spite of any obstacles, she made a most agreeable impression."

NEW YORK SYMPHONY ORCHESTRA: ALBERT SPALDING, SOLOIST

The New York Symphony Orchestra, Walter Damrosch conductor, presented at its opening pair of concerts of the Carnegie Hall series, November 2 and 3, Glazounoff's No. 5 in B flat. This symphony, if our memory serves us correctly, was performed in New York under Anton Seidl a score of years ago, and later was played in the metropolis by the Boston Symphony Orchestra. It is an unusually pleasing work, although often lacking in originality, such as the introduction of a theme very much like the sword motive of the "Ring" by Wagner, as well as themes taken from Mendelssohn, Verdi and Grieg. It was well played, however, and enthusiastically received. In direct contrast, Mr. Damrosch selected as his closing number Respighi's symphonic poem "Fontana di Roma," which colorful work has become quite a favorite with New York concert goers.

Albert Spalding was the soloist, playing Brahms' violin concerto in D. His dignified and musicianly reading of this work will long and pleasantly be remembered by all who attended. He could not have chosen a better vehicle to display his musicianship and mastery of the art of violin playing than by performing this concerto at the first orchestral appearance since his return from Europe. His beautiful tone, majesty, warmth and dignified repose made his rendition of this grand work one of overwhelming beauty. His playing of the cadenza at the close of the first movement, with its manifold technical difficulties, was highly artistic.

The support given the soloist by the orchestra was not at all times satisfactory, undoubtedly due to insufficient rehearsals.

FLORENCE EASTON

One of the most interesting artists of the Metropolitan Opera is Florence Easton and her first recital of the season, at Carnegie Hall on November 2, proved her to be equally as gifted in concert. A capacity audience greeted the prima donna, and so evident was the sincere appreciation that she was forced to give numerous encores. She was assisted at the piano by Frank La Forge, accompanist of rare ability. This combination, with a well balanced program, produced a recital of the highest artistic standard.

Miss Easton has been known here for many years and her artistic stature increases with each new one. Her lyric soprano voice is of rare purity, her vocal art most satisfying and her musicianship of a completeness and finish rare among singers, as she demonstrated by the ease with which she handled the many various styles her program embraced. Particularly notable is Miss Easton's enunciation and pronunciation in all the languages in which she sings.

Her program began with Haydn's "She Never Told Her Love," followed by an aria from "Iphigenie en Tauride," which she interpreted with good tone and expression. Another Gluck aria, from "Il Trionfo de Clelia," completed the first group. The second was made up of four Schumann songs, and the Wolf numbers that followed showed her versatility and charm as a Lieder singer. "Mausfallen Sprüchlein" had to be repeated. Two French numbers by Ravel and Dalcroze, and two Mexican folk songs arranged by Mr. La Forge, made up the four group, and last came a most interesting combination of American songs, including "Midsummer Night" by Rothwell. Again the late Charles Griffes was given an important place on the recital program. "By a Lonely Forest Pathway" was Miss Easton's selection; the audience immediately appreciated the lovely music. "Supplication" and "Song of the Open," by Mr. LaForge, were the last.

The opinion of the press is as follows: The Tribune: "Florence Easton's song recital in Carnegie Hall last night was, in the current phrase of the day, an outstanding artistic occasion, an affair over which chaste and dignified beauty presided. Miss Easton is admired, respected, honored, as a strong prop of our operatic institution. She might be that if her artistic activities did not extend beyond the opera house; but they reach farther, because her fine gifts and abilities are paired with and inspired by affectionate appreciation of all that is lofty and good in music. She was a noble interpreter of Gluck; a poetic interpreter also of the German Lied, and an exemplar of clear diction and vocalization in the varied German, French, English and other songs which made up her interesting program. Her hearers in numbers and character paid her a lovely tribute and honored themselves by appreciating her art as intelligently and cordially as they did."

Said the Evening Post: "Among the singers now at the Metropolitan none is better qualified for the concert stage than Florence Easton. She is not a mere virtuoso, bent on doing her stunts to astonish the natives, but a real artist, interested in the music itself." The Globe: "In particular there is a spiritual quality in Miss Easton's singing that sets her apart from the horde of anxious and striving vocalists." The Sun: "The evening's recital in Carnegie Hall by Florence Easton, soprano of the Metropolitan, housed as lovely singing as the season has so far known. There were portion's of this prima donna's program which only an artist of first rank would dare—and she, in daring them, gave them new grace and reason. Her voice in its prime, her production of it rarely more easy and artful, her interpretations touched with the finesse of her own personality—she was wholly delightful."

"The Times: "Miss Easton's voice and style are well adapted for the singing of songs. She has intelligence, feeling, the power of expressing the character and quality of what she sings by the finer nuances of vocal art. . . . Her voice has beauty, power and expressiveness." The World: "Florence Easton was personality—plus! The plus was her cameo-like diction, her sheer artistry and restraint in whatever she sang. There was plenty of warmth and tenderness last night." The Herald: "This was a song recital of beauty and poetic eloquence. Miss Easton's voice was fresh and resonant, and her pronunciation of text, as usual, clear and scholarly."

FRIDAY, NOVEMBER 3

THE BILTMORE MUSICALE: GIGLI, DE LUCA AND KEENER, SOLOISTS

On Friday morning, November 3, the ball room of the Biltmore Hotel was again crowded, following the custom of other previous series, with an enthusiastic audience that gave the artists—Gigli, De Luca and Suzanne Keener, all of the Metropolitan Opera Company—a warm reception. The program, a well arranged one, permitted each artist to display sides of their interpretative art that at no time made the program tiresome.

Mr. De Luca opened with an aria from Meyerbeer's "Dinorah," at once revealing the fact that the baritone was in the best of voice and spirits. Then followed Miss Keener in the "Regnava nel silenzio" from "Lucia di Lammermoor," which was skilfully rendered, but in the air and variations by Proch, which came later in the program, the young singer had her greatest success. Her voice was warm and she colored her singing admirably. The coloratura work was excellent, showing that Miss Keener has been carefully schooled and coached. Her encores, charmingly given, aroused her hearers to much applause. Aside from possessing a pleasing voice Miss Keener is attractive in appearance and has a manner on the platform that is indeed taking.

For his first number Gigli selected the ever popular "La donna e mobile" from "Rigoletto," and his interpretation of the aria delighted the audience and was the cause of two encores, one of which was sung in English. His is certainly a wonderfully fine voice and he sings with much taste and effectiveness. A presence that is agreeable and a manner that is easy and gracious is Gigli's; it was not at all surprising to hear one woman nearby exclaim, when he ran up the steps to the stage: "Isn't he a dear!" After all, most men singers like to make that sort of an impression upon the fairer sex of their audiences! The tenor's group of songs was well selected and especially interesting. The Gluck monologue and aria of "d'Iphigenie en Tauride" was beautifully given with a richness and clarity of tone that had its appeal. Two Donaudy songs and the Gluck "O del mio dolce ardore" were in this group. The familiar "Letter Song" in "Tosca" was one of the encores and was greeted with storms of applause. Gigli sang this in his inimitable way with all the pathos and fervor of which he is capable. Later he gave an aria from "Martha," and other encores.

Of De Luca's group, "Marietta," by Domilly, went the biggest with the audience, and there was a certain charm

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CARNEGIE HALL
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about the baritone's English that made the song all the more interesting. The "Amarilli," Caccini, was beautifully rendered, and the "Requiem du Cœur," by Pessard, was none the less effective. As a final number Mr. Gigli and Mr. Du Luca gave a memorable interpretation of the duet from "La Forza del Destino."

NEW YORK SYMPHONY ORCHESTRA: ALBERT SPALDING, SOLOIST

Glazounoff's melodious and oftentimes merry fifth symphony, led and played insinuatingly and smoothly by Walter Damrosch and his men, gladdened the listeners at the two Carnegie Hall concerts last week and proved to them that everything which comes out of Russia is not necessarily tragic or even gloomy. Colorful and lyrically attractive, too, was Respighi's "Fountains of Rome," heard here before, and enjoyed at its latest hearing as much as at the previous performances. It is an opus full of opportunities for tone shadings and technical polish on the part of an orchestra, and the Damrosch forces revealed those qualities in ample degree.

The soloist of the pair of concerts was Albert Spalding, that most serene and dignified violin artist, who read the Brahms concerto in lofty, devotional spirit, and impressed his audience with his deep musicianship, his technical breadth and surety, and his warm, personal, kind of tone. His playing always shows comprehensive mastery based on thorough knowledge of style and he never fails to create warm enthusiasm among those auditors who appreciate such violin art as his, which ranks with the highest type.

The Times also praised Spalding's style, his poetical insight, his tone, and technic. The World liked his reverence, dignity, conception, and musical grasp. The Sun was was not behindhand in praise. The American noted Spalding's excellent spirits, and added, "In fact, he put to his credit, especially in the opening allegro, a performance little short of masterful, ravishing the ear with the beauty and eloquence of his tone, conquering wiith apparent ease and almost unfailing precision the manifold technical difficulties (including the intricate double-stopping of the elaborate first movement cadenza), and wielding his bow with a rhythmical incisiveness, energy and verve that took even his most ardent admirers by surprise." Dignity, skill and distinction were pointed out by the Globe as the salient Spalding characteristics, while the Sun regarded them as represented by conscientiousness, poesy, skillfulness, and the ability to convince.

RUDOLF LARSEN

Rudolf Larsen, a pupil and preparatory teacher to Prof. Leopold Auer, was heard in a violin recital at Town Hall on the evening of November 3, in a program consisting entirely of familiar violin compositions.

He opened with the Tartini-Kreisler variations and "Lilhauisches Lied," Chopin-Auer, and at once proved to his listeners that his playing is highly meritorious to say the least. Next came Bruch's concerto No. 2, in D minor, which he rendered in a masterly manner, infusing much warmth in the adagio (first movement). This was followed by a group of five smaller pieces comprising: "Hymn to the Sun," Rimsky-Korsakoff-Kreisler; "Turkish March" (which had to be repeated), Beethoven-Auer; "Spinning Song," Popper-Auer; "Vogel als Prophet," Schumann-Auer, and Sarasate's "Habanero," and as a closing number he chose Wieniawski's "Airs Russes." This he played with marked brilliancy. As an encore he gave "Scherzo-Tarantella," by Wieniawski.

Mr. Larsen combines in his performance a facile and fluent technic, absolutely impeccable intonation, as well as a tone of excellent quality, pliable, carrying and capable of producing varied color effects. His double-stopping and harmonies are of surprising excellence. The artist scored a decided success, and made a musically fine impression upon his large audience, which was not slow in recognizing his many outstanding qualities. He was accompanied by Robert O'Connor.

LYNNWOOD FARNAM

Aeolian Hall took on an entirely different atmosphere on Friday afternoon, November 3, when Lynnwood Farnam, organist of the Church of the Holy Communion, was heard in recital there. With lowered lights and the organ playing, one felt more as if in church than at a concert. With the exception of two Bach numbers the program was by moderns.

The opening selection was a toccata on a Gregorian theme from the first symphony, by Edward Shippen Barnes, an interesting and masterly composition. Philip James' "Meditation a Ste. Clotilde," reminiscent of César Franck, was performed with fine feeling, while the Passacaglia in C minor, by Bach, revealed Mr. Farnam's complete mastery of the instrument. His sound musicianship, his excellent technic, both in fingering and pedalling, and his sense of values were evident in this great work. A group of numbers of varied character followed, in the performance of which Mr. Farnam showed good taste and discretion in registration, sincerity and imagination in his interpretations. Pietro Yon's dainty "Minuetto Antico E Musetta," given with grace and fine rhythmic sense, appealed especially to the audience. H. B. Jepson's "Pantomime" also proved popular. The Henselt "Ave Maria" was beautifully rendered with violin stop, and "Sunrise," by Georges Jacob, was effective. "Riposo" (Rheinberger), "Pastorale" in F major (Roger-Ducasse), "The Enchanted Forest" (R. S. Stoughton), and a toccata in E minor (George Krieger) completed his program. The audience evidenced its enjoyment and approval in hearty applause.

The Herald wrote: "Mr. Farnam showed a fine command of his instrument." This tribute appeared in the American: "It was in Bach's C minor passacaglia, nevertheless, that Mr. Farnam disclosed his fine powers to best advantage—his fluent finger—technic, his nimble and accurate pedalling, his musicianly sense of balance and proportion, his staunch and unfaltering rhythm, his resource and taste in registration."

WALTON PYRE

On Friday evening, November 3, an artistic recital was presented by Walton Pyre in the form of dramatic interpretations. Each character was woven into the other with change in facial expression, dramatic gesture and vocal intonation.

The performance of Francesca da Rimini (by George Henry Boker) without scenes or general makeup, was so realistically performed as not to require much stretch of imagination to bring to mind the missing ensemble.

The Times said, regarding the performance: "Walton Pyre gave a dramatic reading, using arts of voice and expression to distinguish eight varied characters of the drama, long familiar to American playgoers, adapted in briefer form for Mr. Pyre's recital."

SATURDAY, NOVEMBER 4

BENNO MOISEIWITSCH

Benno Moiseiwitsch, who in two seasons has made himself almost as much of a favorite here as he is in London—which is saying a great deal—made his season's debut at Carnegie Hall on Saturday afternoon, November 4. When he first came, the outstanding feature of his playing was the ethereal delicacy which he achieved in certain works calling for it; he still retains this delicacy for lighter passages, but his playing in general has taken on a breadth and depth that it did not have at first. And with this he has the same virtuoso technic which always made him a master of the fireworks school of composition. His program began with the "Waldstein" sonata, in which the increase in his musical stature was at once apparent; and this impression carried over into his second offering, the tremendous "Etudes Symphoniques" of Schumann. For the third group there was lighter food—Ravel's toccata, beautifully delineated; an Idyll of Medtner, Chopin's long and seldom-heard Barcarole, which, under his skillful treatment, sounded better than it is; Debussy' "Wind in the Desert" and a bravura reading of Liszt's "Mephisto" waltz in the tremendously difficult Busoni arrangement. There was a large audience to greet Mr. Moiseiwitsch, as heartily enthusiastic as in other seasons. It called the artist back repeatedly and insisted upon extra numbers.

Said the World: "There is something warm and round and solid and sound about Mr. Moiseiwitsch's touch that is a relief in these days of either languishing softness or hard-as-nails brittleness. He can mould his tone to the widest variety of mood. And that is enough, almost, on which to build any reputation." Said Mr. Henderson in the Herald, complaining of certain things which were done in the sonata and the etudes: "It would be a pity if this genuinely talented young man should permit himself to drift into bad habits. He has the technic and the touch with which audiences can be charmed and his playing has ravishing tonal qualities. Perhaps maturity will bring artistic wisdom. No lasting success in art has ever been gained merely by arousing public astonishment."

FELIX SALMOND

Felix Salmond, the English cellist, who was heard here and solid and sound about Mr. Moiseiwitsch's touch that is the Town Hall on Saturday afternoon, November 4, before a large and enthusiastic audience. And it is quite safe to predict that Mr. Salmond's recital will stand out even at the season's close as one of the high lights of the entire list of musical events. Master of his instrument at all times the cellist draws a rich and vibrant tone from the cello. He has temperament a plenty which makes his playing of strong appeal, but he never resorts to "sentimental slushing" as so many cellists do and thereby detract from the merit of their work. Technically—he lacked nothing and his interpretations were colorful and interesting.

In the choice of his program, Mr. Salmond showed taste. His numbers included "Grave," Eccles (1670-1742); "Sicilienne," Vivaldi (1675-1743); "Vivace," Sammartini (1700-1770); sonata in D minor for cello, Veracini (1685-1750); sonata in F sharp minor for cello and piano, in one movement, Huré composed in 1903; "Autumn Twilight," Henry Hadley (dedicated to Mr. Salmond); "Berceuse," Cui; Sérénade Espagnole, Glazounoff. For all of the works with the exception of the final group the piano accompaniments were composed by Joseph Salmond of Paris.

Of particular interest was the Huré composition which is seldom heard here and which is a beautiful thing and was superbly rendered.

The Hadley number is certainly an addition to the repertory of shorter cello pieces. It is tuneful and agreeable. There were a number of additional numbers. Walter Golde's piano accompaniments added much to the artistry of the program.

"It may be a truism that the closest man-made approach to the human voice is the cello," the World. "But few make the saying so clear as did Felix Salmond. Here is a man who, like the heroes of popular songs, can make the instrument talk. He had as many graduations and modulations as the human voice itself, and they were a deal more pleasant than many we have heard from platforms this autumn."

"The concert was one of the most enjoyable of the season," wrote the Herald reviewer. "But this matinee of music was of the sort, none too numerous, that affords genuine enjoyment," added the American.

JASCHA SILBERMAN

Jascha Silberman, an unusually talented boy of about ten years, was heard in a piano recital Saturday evening, November 4, at Aeolian Hall. The little pianist played a rather pretentious program for one of such tender years, and revealed in his performance a surprising degree of assurance, technical development, as well as repose. The audience which was of good size, sincerely applauded the young concert giver, and recalled him innumerable times.

His program comprised: "Italian Concerto," Bach; "Pastorale," E minor, Scarlatti; "Jagdstück, Haydn; andante, F major, Beethoven; Impromptu, F minor, op. 142 Schubert; "Arabesque," Schumann; "Rondó Alla Turka," Mozart; waltz, C. sharp minor, op. 64, No. 2, Chopin; "Troika," E major, op. 37, No. 11, Tschaikowsky; Polka, G major, Rubinstein, and two etudes by Mendelssohn.

ERNESTO DE CURTIS

A splendid array of artists—namely Beniamino Gigli, Giuseppe Danise, Myrtle Schaaf and Mme. Rita A. Roxas—entertained a capacity house at Town Hall on Saturday evening. All of the vocalists introduced compositions of Italian folk songs by Ernesto de Curtis, which contained much melody and were musically well written being especially adapted for these various voices. It is needless to mention that with such artists, all of the Metropolitan, the numbers were rendered beautifully and artistically.

Instrumental solos (Chopin, Liszt and Saint-Säens) were given by Josephine Arens, Luisa di Lorenzo and Cavalliere Vita Carnevali. The ovations which followed were well deserved and likewise Mr. De Curtis' accompaniments for all the singers.

SWEDISH FOLK DANCERS

A novel and interesting program was given by the Swedish Folk Dancers at the Brooklyn Academy of Music on Saturday evening. The assisting soloists were August Tollefsen, pianist; Carl Tollefsen, violinist, and Paul Kefer, cellist, constituting the well known Tollefsen Trio. Martha Phil-

(*Continued on page 44*)



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BERLIN

(*Continued from page 6*)

brought for the purpose. And where was the green police? Somewhere in the green fields, I suppose.

In its absence an amusing discussion ensued, not wholly without violence, and as a result Scherchen repeated more than half of the work for those that cared to stay, which proved to be 90 per cent. This time conditions were more favorable, as the spiritualists would say. Elfriede John, the elocutionfist, being an actress by profession, leaned too much to the side of singing. (Schönberg, though he wrote notes to indicate the inflections, expressly exacts a speaking part.) Egon Petri mastered the piano part to perfection, and Hendrik de Vries, Gustav Havemann, Adolf Steiner and Woldemar Conrad, all placed their virtuosity at the service of the work. The impression of bizarre fantasy was strong, though less intense than at Vienna last year. Fifty rehearsals are none too many for this job.

NIKISCH'S SUCCESSOR BEGINS.

The Philharmonic Concerts embarked on their second half century last night, with a new steersman at the helm—Wilhelm Furtwängler. He will have a hard stand. People will not forget Nikisch so soon, and—illogical as it is—will charge his account with every credit that the great man had. His program was a challenge to the sentimentalists. Bruckner's seventh, a Nikisch specialty, would satisfy neither these nor the Bruckner antagonists, whose number is legion. Nevertheless, with a somewhat animated adagio, and much of Bruckner-Nikisch gloreole of sound, it pleased the unprejudiced, while the "Meistersinger" prelude at the close—a masterly exposé—released oceans of pent-up enthusiasm.

A CURIOUS FIGURE.

A curious figure sat at the piano as soloist—Josef Pembaur, the Tyrolean eccentric, with long, jet-black hair and mustachios, and flowing white cravat. A thin and notty figure, symbol of a real personality that sways between genius and charlatanism. A regular "Kapellmeister Kreisler" of the backwoods. Once I heard him play a Beethoven sonata, and fled in despair. It was epileptic. This time he played César Franck's "Symphonic Variations" (of which the last movement might be by Chaminade) and Liszt's "Totentanz." Here Pembaur was thoroughly at home, and the effect was terrific. All Hades seemed to have broken loose, with its master, with demoniac ferocity, hammering away in its midst. A technical achievement not far short of the marvellous. The applause was deafening.

MORE PIANISTS.

There are pianists and pianists. For instance Sauer, the sexagenerian, who again held a big audience in his spell. The very antithesis of Pembaur. And what a prim, polished fellow has Pepito Arriola, once a prodigy, become! He wears glasses and looks studious. And evidently is. Debussy, who made up the whole of his program, is not, I should say, his strongest card; there is too much definiteness, too little mist in what he does. Nevertheless, the twenty-four preludes were interesting—more like cameos than hazy aquarels. Also a respectable technician.

A technician, too, but not respectable, is Joseph Weisz, one of the old guard, pupil of Liszt, adventurer on the musical seas. He evidently thinks practicing detrimental; gives a whole program of first performances, played from the music, chiefly Dohnanyi and Joseph Weisz. Brilliant but splashy. His own pieces I missed. He waves the applause aside with a deprecating gesture of the hand. A "character."

And Theophilus Demetriescu, formerly pupil of d'Albert, who has gone over into the Busoni camp. Busoni-ism is the leech that will suck these young fellows dry. A whole evening of Busoni compositions! Only one man can make one relish that, and that is Busoni himself, who sits at home and composes the new "Faust." Sonatinas with Latin titles, a "Carmen" paraphrase that is "Super Carmen" only when its maker improvises it, elegies, etc., etc.—there is peculiar dullness over it all, good music though it is. And Demetriescu is a good pianist. *Dommage!*

STEFI GEYER'S REAPPEARANCE.

If pianists are numerous, violinists are more so this year. One of the violinistic events of the season thus far, and a genuinely important musical event was the reappearance here for the first time in years of Stefi Geyer, the Hungarian violinist. Long before the war she was a "Wunderkine." For a few years she retired, married and settled in Switzerland. She emerges as a mature artist, with all the charm of a young girl still to her credit. She introduced a new work under the direction of the composer (who conducted her entire concert with elegance and adaptability)—Othmar Schoeck's concerto (quasi una fantasia) in B flat major. It is a melodious, well made, and, I should think, grateful work, strongly influenced by Brahms, even in its



THE GERMAN CITIZEN AT THE OPERA.

(All natives, who now pay only one-fifth the list price for seats, must show their certified photo at the door.)
Gateman: "But that's not you; you look quite different!"
Opera patron: "Yes—but I had an argument in the street car today."—(From Berliner Illustrierte Zeitung.)

orchestration. Mme. Geyer's playing of it was brilliant and splendidly free. Spohr's old "Gesangsscene" preceded it and her violin "sang" every moment of the time. The Brahms concerto at the end, though it showed evidence of relaxation after a heavy task, was musicianly and full of temperament. It was pure joy to listen to this sympathetic and highly disciplined charmer of the bow.

Prof. Robert Pollak, of Vienna, also brought out a new work, the composition of a young American, Ivan Langstroth. This set of variations on a theme by Fiorillo, for violin and piano, made a most favorable impression, showing maturity in its workmanship and a wealth of fantasy in the kaleidoscope of its moods. It was splendidly played and ought to prove a desirable addition to violin literature.

Prodigies are still—or again—in vogue. Ervina Brokesova, Czech violinist, who was introduced to Berlin under aristo-diplomatic auspices, is a girl with her hair "down," evidently in the early 'teens. She shows astonishing temperament for one so young, and great warmth of tone, as well as advanced musicianship, in a Suk fantasy (op. 24) and pieces by J. B. Foerster, Cyril Scott and Chabrier. I understand she is headed for America.

SCHWARZ AND ONEGIN HEADED FOR AMERICA.

Headed for America, again, is Joseph Schwarz, who gave a song recital for clamoring Berliners the other night. Handsome of stature and of voice, he is certainly a charmer for the ladies. They sigh, enraptured, as he sings "Sie mir gegrüsst," with seductive pianissimi; they smile blissfully as he romps through Schubert's "Musensohn." The Philharmonie was jammed and the people raved at the end.

They raved, too, for Sigrid Onegin, who gave her farewell, America bound. I saw a crowd that threatened to rush her auto, as she was being led to it, like an exhausted fighter, after her "encores." Its direction was kept strictly secret, as with royalty before the war. . . It was rumored that Mme. Onegin had grown slender. I did not notice it. But what was said of her stature might be said of her voice, which has taken on a more metallic timbre. She seems to be training upwards, going the way of all star contraltos. Isolde aspirations? The role is more suited to her temperament than Carmen (which I hope she won't choose for her New York debut). Of her farewell I heard some old Italian arias, beautifully vocalized. America will hear her next.

CÉSAR SAERCHINGER.

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San Carlo Opera Prospering, Says Charles R. Baker

Returning to New York for a few days after a hurried swing around the operatic circle, including the cities of Rochester, Montreal, Quebec, Boston and Philadelphia, Charles R. Baker, promotional representative of the San Carlo Grand Opera Company, gives out glowing and convincing reports of the prospects of a brilliantly successful road tour for that organization. He says: "In each city visited a special interest is manifest in the coming of Fortune Gallo's company, created, in great measure, no doubt, by the highly satisfactory results of the four weeks' engagement in New York. At Rochester, where the San Carloans were engaged to dedicate the new Eastman Theater, the advance seat sale, on the day the engagement opened, totaled $31,000, unquestionably a record-breaker in the history of opera in this country at regular theater prices. The receipts of the organization in the Kodak City reached $50,000. On the opening night at the Eastman every one of the thirty-four hundred seats were occupied, while hundreds of persons were unable to secure admittance. We had heavy advance sales at Montreal, Quebec, and subscription sales both at Boston and Philadelphia were far in excess of those of last year."

Following the Philadelphia engagement of the company, which opened November 6, the San Carlo forces will start upon their annual trip across the country, which will take them to California in February and March.

Vincent Hubbard in New York

Vincent Hubbard was seen the other day by a representative of the MUSICAL COURIER in his Carnegie Hall studio—just a brief visit between lessons. Although it was late in the afternoon of the one day Mr. Hubbard can devote to New York, he was busy and wondering how he could stretch the day to accommodate the demands upon his time.

Mr. Hubbard said himself that he was very much surprised. He said he had a sort of doubt as to the wisdom of coming to New York at all—such a big town, and everybody so self-centered, and so much bluff everywhere. And he was naturally somewhat surprised at the outcome.

He need not have been. The name of Hubbard, son and father, are too well known to remain out of sight even in this great "mass of confusion" that is New York. "The son of my father," said Mr. Hubbard, rather amusedly. "You know what that means. Some people seem to think it gives one an immediate prestige; that you're made before you start. They haven't tried it.

"I remember when I came down from the farm, where I had been sent to gather strength after being pulled down by growing too fast, I got the use of my father's studio for an afternoon a week and started in to teach. I knew that I knew how to teach. What I hadn't learned from my father I had inherited from him—instinct backed by knowledge.

"But I was father's son. And those that came to the Hubbard studio wanted to study with the real original Hubbard, not number two. Being the son was not an advantage in exactly the way people think."

However, Mr. Hubbard junior really did not need to worry. It very soon became evident that he was a chip off the old block in every sense of the word, and his class grew and grew until he had little time left. He is vigorous in his denunciation of those who do not deliver the straight goods. He was brought up in the school of vocal integrity, his father, Arthur J. Hubbard, being a man who would sacrifice nothing to quick success for sensational methods. His long and eminent success proved the efficacy of his methods, and his son, Vincent, has the same fixity of principle and purpose.

To start him on this subject is like waving a red rag before a bull. He denounces vigorously those who have tricky methods, and all the meaningless vocal jargon by which it is attempted to hypnotize pupils into a false conception of the "greatness" of their teachers. "To call beautiful singing 'bel canto' is the beginning of it," he says, and goes on to point out that there is nothing mysterious about so natural a thing as the proper use of an organ with which we are all endowed.

And then the petty jealousies among singing teachers! He finds them disgusting. Why not live and let live? Certainly, we should oppose the faker, but to talk about all other singing teachers as if they were charlatans is simply futile emotionalism.

Mr. Hubbard is a big, hearty, husky young man—younger than he looks—with a perfectly simple, open handed, open minded way with him that is very magnetic. He has a manner that impresses one with his ability and knowledge as well as with his modesty and sincerity, and—what is more important—his honesty.

To the student of singing honesty on the part of the teacher is just as important as any other attribute. For a teacher may have all the knowledge in the world, but if he is not strictly honest and sincere he will likely do his pupils more harm than good, favoring the stars and defrauding the rest. Those are strong words, but express no more than the exact truth. And it is a pleasure to talk with a man like Mr. Hubbard, who is evidently animated by a genuine desire to be of real helpfulness to those who entrust themselves to his care. He belongs by birth and breeding to the aristocracy of voice teaching. No wonder his success is paralleling that of his father. P.

Hayward Studio Activities

Susan Clough, contralto, is well known for her almost continuous appearance at the Rialto, Rivoli and Criterion theaters in New York City during the past two seasons. She also enjoyed notable success with the Zuro Grand Opera Company during the September season in Brooklyn, where she made her debut. She is now filling engagements in Canada after a week as special soloist at the new Eastman Theater in Rochester, N. Y., and two weeks at Shea's Hippodrome in Buffalo. Miss Clough is a pupil of J. U. Woodside, who has been assistant teacher at the Haywood Studios for several seasons past.

Women's Symphony Orchestra in Concert

A large audience was on hand for the concert given by the Women's Symphony Orchestra of Philadelphia, J. W. F. Leman, conductor, in Masonic Hall, Chester, Pa., on October 26. Mr. Leman programmed several new selections, including Harriette Cady's "Dance Orientale a la Chinoise," which made an excellent impression; Poldini's "Marche Mignonne," and Popy's orchestra suite, "From India." Florence Haenle, violinist, and Mrs. Yarnall, contralto, were the soloists.

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Benno Kantrowitz a Busy Artist

Benno Kantrowitz, accompanist, coach, teacher of piano and theory, who spent the summer in rest and recreation in New Jersey, returned to the metropolis early in October and at once reopened his studio in the Metropolitan Opera House building. During his eighteen months of professional activity in New York City, Mr. Kantrowitz has gained recognition as a teacher of ability. His musical education was obtained in Leipsic, where, after graduating from the Conservatory of Music, he continued his studies there as conductor under the late Arthur Nikisch. Following this, Mr. Kantrowitz accepted the position as conductor of the "Psalterium," succeeding S. Jadassohn, which position he held until his return to New York in 1921. Aside from his work as conductor of the Oratorio Society, "Psalterium," in Leipsic, Mr. Kantrowitz devoted much time to teaching piano and theory, as well as coaching



BENNO KANTROWITZ.

singers for opera and concerts. Among these were mainly professional singers and instrumentalists, some being prominently before the public many years. While in Leipsic Mr. Kantrowitz was much sought after as concert accompanist, appearing not only with local artists but also with guest artists as well. Since returning to his native New York, he has devoted his time mainly to coaching professional singers, as well as to teaching piano and theory.

During the coming season, in addition to teaching privately, Mr. Kantrowitz contemplates teaching harmony, counterpoint, and all forms of composition in classes. This, he thinks, will be more interesting to future composers, as it will bring them together both socially and professionally, and enable them, by way of comparison, to reap added benefits.

In conversation with a MUSICAL COURIER representative, Mr. Kantrowitz expressed himself as follows: "During the past season I found (mainly among singers whom I coached) a lack of general knowledge of music (although I have had excellent voice material) which opened my eyes to the necessity of strengthening the singers, so they reveal musicianship in their interpretations, and in order to further this, I have founded an ensemble society consisting of my pupils and other professional singers which I feel will be productive of good results."

Brard Opens Tour in Oberlin

Magdeleine Brard, brilliant French pianist, opened her tour at Oberlin College, Oberlin, Ohio, on October 24. Although Oberlin has heard most of the great pianists it was the first time that music lovers there had heard the twenty-four preludes of Chopin and the César Franck number. She had a very large and enthusiastic audience.

Vera Bull Hull, Mlle. Brard's manager, recently received the following letter from Prof. Charles W. Morrison of Oberlin College Conservatory of Music, in appreciation of the concert: "I was very much delighted with the piano recital by Magdeleine Brard the other night and have heard on all sides the most favorable comment and an expressed desire to hear her again. She has a remarkably beautiful technic, lovely tone and great refinement of expression and plays as simply and unaffectedly as a little child. Her playing of the twenty-four preludes of Chopin was a remarkable exhibition of rapid change of feeling, the tender and lyric ones receiving as interesting treatment as the strong and more passionate and brilliant ones. She is a most remarkable young pianist and I commend her to any one wishing a high type of finished pianistic art.

(Signed) C. W. MORRISON."

Gita Glaze to Make American Premiere

Without the usual advance blare of trumpets that heralds the arrival of a foreign prima donna, Mme. Gita Glaze, of the Royal Opera Houses at Petrograd, Moscow and Tiflis, has quietly prepared herself for her initial American concert appearance, which is to be given at Aeolian Hall, Saturday evening, November 18.

Mme. Glaze comes with a reputation of being one of the favorites of the Russian operatic stage and is credited with having sung in more performances during any one year than any other prima donna at the Royal Opera Houses of either of Petrograd or Moscow.

A refugee from Russia from whence she was compelled to flee when the Revolutionary government took possession of her home and properties, Mme. Glaze took up her residence in Constantinople and subsequently Venice, arriving in New York a few months ago. Her concert tour, which is now being arranged, will take in most of the large cities of the United States.

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COLUMBUS ENJOYS MME. ALDA

Columbus, Ohio, October 29.—Frances Alda opened the new music season in Columbus in characteristic Alda fashion, with a fine program of songs, singing in delightful voice, and with the same winning stage presence that so endeared her to Columbus music lovers at her former appearance. The soprano was assisted by Lester Hodges, who played solos with sound musicianship and accompanied the singer with sympathy and care. Mr. Hodges opened the program with a technically accurate performance of Brahms' rhapsody in E flat major, done in scholarly fashion, but not appealing to the popular fancy of the Memorial Hall audience of nearly 4,000. Mme. Alda chose to initiate her portion of the program with Arnold Bax' arrangement of a fifteenth century carol of Yuletide, which she rendered in dignified manner, and then went into the infectious old Scotch air, "My Love She's But a Lassie Yet," phrased deliciously and enunciated in crisp captivating style. Two German lieder concluded her first group. French, Swedish and Russian songs comprised Alda's second group, and Koechlin's "L'Hiver" was an artistic triumph for her. Mr. Hodges received hearty applause for his playing of Albeniz' gay and sprightly "Seguidillas" and responded with an encore. Marietta's song from Korngold's "Die Tode Stadt," arranged by Frank La Forge, was a dramatic number that illustrated the singer's operatic skill. As an encore, Alda sang Oley Speaks' "Morning," her announcement of the title from the platform bringing forth a round of applause from Mr. Speaks' fellow townsmen. The final group was comprised of American songs, best among them being LaForge's arrangement of a Mexican folk song, and "The Singer," written for and dedicated to Mme. Alda. The latter had to be repeated. At the close of the concert, the first of the Women's Music Club series, she was forced to sing several encores.

NOTES.

Dorothy Neill, soprano, who sang last year in the cast of "Honeydew," the Zimbalist musical comedy, returned to Columbus, her home town, recently and has opened a voice studio on North Fourth street. Voice building will be her specialty in instruction. Miss Neill studied under Charles W. Clark, Dr. Ferry Lulek and other well known teachers. She has done considerable concert work and has been in great demand since her return to Columbus. She sang at the Deshler Hotel musicale, and has also appeared twice with the "D. G." producing company of Columbus, an organization for public entertainment, singing in a performance at the Chamber of Commerce and in one at Delaware.

Cecil Fanning found a large class of pupils anxiously awaiting his return from Europe when he arrived recently and he immediately set to work on a schedule of teaching.

From eighty-five contestants, Mary Louise Gale, violinist of this city, won the Fontainebleau prize for violin, at the American Conservatory of Music at Fontainebleau.

Back from a summer of study in Germany, Austria, France, Switzerland, England and Scotland, Ruth Basden, soprano, has resumed her work as soloist at the Franklin Park M. E. Church. She has also opened her studio.

The Ohio State University Stadium, the largest structure of its kind in the middle west, designed to seat 63,000 football fans, was the scene of a large outdoor concert Sunday, October 8, this being the first time the stadium was opened to the public. Over 2,500 persons attended the concert, which was in the interests of a campaign for funds for the Children's Hospital here. Anna Woodward, soprano, gave several beautiful selections, and numbers were also given by the Republican Glee Club, the Shrine Choir and the Elks' Chorus. Karl H. Hoenig was in charge of the affair.

Alma Borneman, violinist, and Eleanor Rauch, soprano, appeared together at the last Country Club musicale.

Norma Hopkins, popular violinist, and Edwin Stainbrook, Columbus' most promising young pianist, will be heard this winter in several joint concerts. The Men's Glee Club of the Ohio State University has tried out over 200 applicants and accepted fifty. Rehearsals have begun for its concert season. The Choral Union, under Donald P. Cottrell, its president, held the first meeting of the year October 6, and has started rehearsals. N. H. B.

Laura Littlefield Calls De Reszke Inspiration

"Jean De Reszke is an inspiration from the moment you enter the door until you leave," remarked Laura Littlefield, the soprano, to a representative of the MUSICAL



LAURA LITTLEFIELD.

COURIER a few days after her return from Europe. Mrs. Littlefield spent part of the summer studying with the celebrated tenor and is so enthusiastic about her work with him that she has decided to return next spring and resume the coaching begun this year.

Together with Dorothy Parker, the accompanist, Mrs. Littlefield spent an extremely interesting and altogether stimulating summer in Europe. From Liverpool they went to London, with stops at Chester, Warwick, Stratford and Oxford en route. After a delightful stay in London they proceeded to Paris and then to Royat, to take up work with Mr. De Reszke. Before returning to the States, Mrs. Littlefield and Miss Parker toured to the Pyrenees, Switzerland, Oberammergau for the "Passion Play," Brussels, Holland and back to Belgium and Paris. Mrs. Littlefield did her bit to help swell the funds of the seamen's charities by singing at the ship concerts on the S. S. Carmania going over and the S. S. France coming back.

Since returning home Mrs. Littlefield has been actively engaged in preparing for numerous appearances in concert, recital and oratorio.

The Return of Carl Flesch

Carl Flesch, whose first American tour in 1913-1914 was one of the memorable events of the past decade, will return to this country for the second half of next season under concert management Arthur Judson. After his first American successes, this celebrated Hungarian violinist planned to return to the United States for other tours, but the war interfered with his plans. He will be heard here next season, however, with leading orchestras and in recital.

Many music lovers will recall that night in January, 1914, when Mr. Flesch made his New York debut with the Philharmonic Orchestra. In the midst of a masterful performance of the Beethoven concerto, one of the strings of Mr. Flesch's instrument snapped. Not at all dismayed, the violinist continued playing on three strings until a pause came, and coolly adjusted a new string, continuing as though nothing had happened. This episode, not in itself of great significance, served to show that Carl Flesch was not only master of his instrument, but of himself in all situations. So great was his success that evening that the long-standing "no encore" rule was waived, and Mr. Flesch was permitted to play a selection from a Bach suite for violin alone.

Since his last appearances here, Mr. Flesch has been playing extensively in Europe, not only with orchestra and in recital, but in chamber music, and he has devoted some of his time to teaching. He will arrive here late in 1923.

A
"Messiah"
Basso
FRANK
CUTHBERT

Newark News, May 8, 1922:
"Delivered 'Why Do the Nations' with opulence of tone, a bravura-like facility and clearness of treatment. Must be judged one of the most accomplished Bassos in the field."

Pittsburgh Post, Dec. 28, 1921:
"If you have never heard Frank Cuthbert sing 'Why Do the Nations' you should procure your seats early for the next time he sings in the 'Messiah.'"

Kansas City Star, April 17, 1922:
"Sang the bass role with smoothness and power . . . the trumpet solo was given with marked splendour."

Wooster Republican, Dec. 18, 1921:
"One of the best Bassos heard here in the 'Messiah.'"

Engagements

"Messiah"	N. Y. Chautauqua
"Messiah"	Lindsborg, Kan.
"Messiah"	Kansas City, Mo.
"Messiah"	Allentown, Pa.
"Messiah"	London, Ont.*

*January 8, 1923

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New York



FALL TOUR

ROSA PONSELLE

Prima Donna Dramatic Soprano

COLORADO SPRINGS, COLO.

ROSA PONSELLE'S FIRST SONG STIRS CROWD TO ENTHUSIASM

The local musical season was opened at the Burns last evening with one of the most brilliant concerts in point of artistry and enthusiasm in the history of musical club artist concerts when Rosa Ponselle, first dramatic soprano of the land, flooded the vast auditorium, filled almost to capacity, with her full, rich, vibrant voice in a program designed to exhibit her remarkable talents with the most telling effect.

Miss Ponselle, stately in appearance, yet gracious and charming in manner, accomplished what no other singer has been able to do when, with her very first number, "Pace, Pace Mio Dio" from Verdi's "La Forza del Destino," she roused our somewhat undemonstrative audience into a state of enthusiasm which in itself proved thrilling. Her appeal was instantaneous, and the audience was quick to recognize in Miss Ponselle the most gifted dramatic soprano ever heard in this city. The sensibilities were never once disturbed by forced, explosive tones or sudden discordant contrasts. There was no mere declaiming of the text in the effort to convey dramatic intensity. But there was, on the other hand, at all times a refreshing flow of tone, pure, warm, perfectly controlled in both forte and piano passages, while satisfying the intellectual and emotional senses with a profound musical message.

The understanding and restraint shown by the singer in Schumann's "Stille Thraenen" and the large virile manner of delivery in Verdi's "Ernani Involami" were further evidence of her natural musical and artistic talents, for Miss Ponselle is perhaps the most youthful dramatic soprano in history to have reached so high a quality of performance.—*Colorado Springs Gazette.*

PONSELLE CAPTURES RAPTUROUS AUDIENCE

Operatic Artist Graciously Answers Many Encores—Reaches Hearts with "Swanee River" Rendition

A Colorado Springs audience, usually reserved and undemonstrative, lost its heart to Rosa Ponselle, Metropolitan Opera dramatic soprano, last night and forgot itself to the extent of insisting upon her return after her glorious singing of "Pace, Pace Mio Dio" from Verdi's "La Forza del Destino," the first number. This is nothing less than a phenomenon. Not that Colorado Springs is unduly cold, it is most discriminating. Therefore to win instant popularity as Miss Ponselle did last evening, is an achievement.

It would be much more pleasing to the critic to write about Miss Ponselle herself than about her singing. For after all, what is there to be said other than high words of praise when one has such a voice as this singer? What more descriptive phrases are there than "rich, full tones, intelligent interpretation, melting notes, power, control, range" and so on thru all the long category of terms with which the critic is necessarily limited? They all belong to Miss Ponselle and the more glory to her since she is but a mere youngster even after four years on the opera stage.

But how few artists are gifted with a voice and also a personality that dissolves the stage and the auditorium into a sort of huge living room. Schumann Heink has that gift—and now Rosa Ponselle. (The thought is consoling following as it does the recent announcement of America's best loved singer that she is about to retire.) How few others could come tripping out onto the stage looking like a little girl all dressed up, capture her audience with a smile, make them laugh and cry, bend and sway to her every whim and mood.—*Colorado Springs Eve. Telegraph.*

COLUMBIA RECORDS

NASHVILLE, TENN.

ROSA PONSELLE ENTHRALLS AUDIENCES WITH POWER AND BEAUTY OF VOICE

Diva on Third Appearance Here Displays "One of the Really Great Voices of Generation"

Music lovers of this city were given another opportunity last evening of hearing one of the few really great voices of this generation, one of such power and surpassing beauty that many of the socalled wonderful voices pale into insignificance beside it.

Mrs. L. C. Naff is to be congratulated for presenting Rosa Ponselle a third time here in concert. The brilliant singing of Miss Ponselle informed the less familiar arias and songs with such loveliness that they became glorified, while her generosity as to encores furnished pleasure for those who find their deepest pleasure in the obvious and well known.

Voice Greater Than Ever

A large audience greeted the diva, whose voice, more glorious than ever, was gorgeous in quality even to the end of a long and exacting program. The thrilling high notes rang out with the clarity and fullness of a clarion.

Verdi's Aria Brilliant

Miss Ponselle's singing of the difficult aria from Verdi's "Ernani" was little short of marvelous, as it bristles with coloratura passages.

The enchanted audience was reluctant to leave while a voice of such wondrous loveliness was in their midst.

Those who claim to have heard Rosa Ponselle here several years ago in one of our temples of vaudeville should have heard last evening a singer whose rapid rise to stardom is probably without a parallel.—*The Nashville Tennessean.*

PONSELLE GIVES BEAUTIFUL TREAT

Metropolitan Soprano at Her Best in Auditorium Concert

Rosa Ponselle gave Nashville's music lovers a beautiful treat Thursday night at Ryman Auditorium. The music lovers were all there. That is, all those who are seen at every worth-while musical attraction. And the attraction was worth while. Miss Ponselle seemed to be at her best. The outstanding quality of Miss Ponselle's art is the bigness and mellowness of her voice. "Dramatic" is perhaps the best word to describe her dominant quality. It is certainly the best one, if it connotes depth, resonance and a certain amount of weltschmerz—as much as could be, from such a youthful personality. But there were other excellent features in her work. I have in mind her easy mastery of technical difficulties and her remarkably clear enunciation.—*The Banner.*

EDITORIAL

"IMMORTALITY"

"Rosa Ponselle sang 'Annie Laurie' and the great crowd that filled the auditorium abandoned itself to its emotions."

The Nashville Banner Editor then tells the story of Annie Laurie and how she inspired the poet.

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PONSELLE CONC

Music Lovers Hear Famou

Rosa Melba Ponselle filled the
an audience of music lovers wh
soprano since—well, since Miss
She is a natural song bird, is
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In the opinion of the writer
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Her voice is a glorious, God-given
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1451 BROADWAY
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ROSA PONSELLE

Metropolitan Opera Star's Vo

In many ways Mr. Oberfelder,
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entire Auditorium is thrown open
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It is with much pleasure that w
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ROSA PONSELL

Singer Delight

Miss Rosa Ponselle, prima donn
Company, last night sang to a pac
Miss Ponselle gave a program t
rich voice, which seemed to fill
audience, and time and again she
number.—*Denver Times.*

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1451 BROADWAY

SEASON 1922-1923

...HS OF ...NSELLE



Metropolitan Opera Company

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...LS AUDITORIUM

...e Soprano in Season's Opening

...Auditorium again Monday night with ...isten to the most glorious dramatic ...s in Denver the last time.
...le. Her trilling seems to be utterly ...ssages her work takes on brilliancy. ...fill with such ease the big municipal ...selle may be said to be unexcelled. ...who can equal her. At times last ...nd sweetness.
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...ork the freshness and vigor of youth. ...e next time she comes to Denver it ...e turned away.—*Denver Post.*

TELEGRAM

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...k forward to Miss Ponselle's coming

...LEASES CROWD

... in Recital Here

... soprano of the Metropolitan Opera ...at the auditorium.
...oth pleasing and well selected. Her ... structure, was appreciated by the ... to the footlights, even after her last

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...Concerts Inc.
...een - President
NEW YORK CITY

MEMPHIS, TENN.

PONSELLE AGAIN REVEALS DRAMATIC VOCAL POWER

Surely the day of imagination and feeling has not passed when an audience can be transported away from the hackneyed barrenness of a stage more denuded than one of the early English period to a realm of rich colors, of settings shifted more wonderfully than by motive machinery, of scenes giving play to a volume of emotions. Surely, we say, that day has not passed—nor that night; for the responsiveness of a crowded house at the Lyric Theatre last night gave witness to the fact that an artist of such commanding personality as Rosa Ponselle could overlap whatever ungrateful obstacles in the way of background were placed in her way. Also another scoring for those who contend that a real artist can arouse enthusiasm and praise without the contraptions of the operatic stage and the distracting influences of stage atmosphere.

What Miss Ponselle did was what many artists forget to do—to be humanly natural. A singer creates a sympathetic field by sincerity, by spontaneous expression, by a certain unaffected simplicity. Miss Ponselle did just that—and the audience was grateful to the point of like spontaneity, so that the entire performance was a real joy.

The program was planned to a nicety, be it said—and again was an artistic psychology at work, for there was neither too much length nor too much depth.

It is probably the dramatic quality of Miss Ponselle's singing that brings it so close to the feelings of an audience, that innate emotional quality which invests text and interpretation with warmth and with the broad glow of life. Hers is the heart of the fire, not the licking flames.—*The Commercial Appeal.*

PONSELLE DELIGHTS IN OPENING CONCERT

The musical season in Memphis for 1922-23 was opened auspiciously Monday evening at the Lyric Theatre, where a large and representative audience greeted with enthusiasm Rosa Ponselle, one of the brilliant stars from the Metropolitan Opera of New York, who on her initial visit here made such a fine impression.

If her first concert was enjoyed, the second was more so, for this wonderful young woman has rare talent and a goodly supply of intelligence with which to direct it. It is no wonder she fills the large niche she does in the realm of art.

Miss Ponselle has personality and charm aplenty and she quickly found her audience responsive to both, which became warmer as the program was unfolded. Her vocalism is above criticism and she was graciousness personified, for rarely does an artist give so freely of her talent as did she last evening, her encore numbers perhaps making the strongest appeal to the real musical affections of most people.

Standing out distinctly as the most excellent number of the entire program was Verdi's beautiful aria, "Ernani Involami," from "Ernani" which she rendered gloriously and with such a wealth of tonal beauty and richness of color that is not often heard.—*The Memphis News Scimitar.*

ROSA PONSELLE THRILLS AUDIENCE

Rosa Ponselle, beautiful, dashing and overflowing with enthusiasm, took her audience by storm at the Lyric Theatre Monday night. It was difficult for her to get away even after she had sung two encores, following the conclusion of her program. Cortese Brothers, who brought her to Memphis, received ardent thanks from hundreds who heard her.

Rosa and her music seemed to be all one and the same. She puts her whole self into every song. She wins the affection of her audience from the first moment and retains and strengthens it with every number. Her voice was perfect and under absolute control. It flowed smoothly and easily and with wonderful precision thru light and heavy, cheerful and doleful tones alike.—*The Memphis Press.*

OKLAHOMA CITY, OKLA.

PONSELLE DELIGHT TO EYE AND JOY TO SOUL

With youth, beauty and a wondrous singing voice, Rosa Ponselle, who appeared in recital for the first time in Oklahoma City was a delight to the eye and a joy to the soul. She was born in America but she looks like a fair daughter of Italy, and in her voice is all the golden sunshine and blue skies of that land.

From the first swelling tones of the aria, "Pace, Pace Mio Dio," to the last sweet note of "Home, Sweet Home," to which she played her own accompaniment, there was not one song that could be spared or changed.

The program was varied enough to please all tastes.

The exquisite beauty and power of her voice was shown again in the aria "Ernani Involami," from "Ernani" while her closing group. "At the Ball" (Tschaikowsky), "A Memory" (Ganz) and "the Piper of Love" by Molly Carew, was an artistic finish to her evening of song.

In times past, Oklahoma City audiences have been criticised for their lack of genuine interest in musical programs. That criticism could not be made of Friday night's audience, which paid the artist the sincere compliment of giving the closest attention to each number, and which was as generous with its hearty and spontaneous applause as was the singer with her encores.—*The Daily Oklahoman.*

PONSELLE

Rosa Ponselle, dramatic soprano, at her initial appearance Friday evening, was given an ovation that few artists have been accorded by an Oklahoma City audience.

Ponselle has reached the very pinnacle of her art. With a freshness and beauty of tone unsurpassed, she completely captivated her audience from the first note of the aria from "Forza Del Destino," by Verdi to the last sweet tones of "Swanee River."

Ponselle's voice is flawless. Her notes from low A to high C were full, clear, delicately colored, and resonant. Throughout the whole extent of her register, was that same warmth of tone, absolute accuracy of pitch, and that beautiful quality from the lowest note to its top-most height.

Her enunciation is perfect, and her art exquisitely delicate, individual and radiant. She has the perfection of a finished artist, together with a charming personality.

One of the outstanding numbers of the entire program came after the first group when she was given such enthusiastic applause that she graciously responded with Tosti's "Good-bye to Summer." No more perfect interpretation of this number could have been given, and the audience was thrilled.

At the conclusion of the group, which closed the scheduled program, the audience remained seated, demanding enthusiastically just one more.

Ponselle was gracious, and sang "Annie Laurie," so sweetly that it brought tears to the eyes of many. No departures were indicated by the audience at the conclusion of this song, but so great was the enthusiasm, that again, the pretty singer appeared and gave, "Swanee River," with the concluding strains mingled with "Home Sweet Home."

This last song, the artist sang, playing her own accompaniment. She was a picture of grace and charm, in a decollete gown of black velvet, cut en train, with trimmings of white ermine.—*The Oklahoma News.*

PONSELLE

A voice of infinite sweetness, a winsome grace and surpassing beauty—that is Rosa Ponselle, prima donna soprano with the Metropolitan Opera Company, who charmed an audience Friday night, which packed the auditorium.

In her opening number, "Pace, Pace Mio Dio," from Verdi's "La Forza del Destino," the singer appeared at her best by reason of the great dramatic opportunities this aria affords. But not until Rosa Ponselle sang her second group of songs with its outstanding, "Stille Thranen" by Schumann, did the audience seem to comprehend the magnitude of her art. The applause was sweeping, insistent, and she returned to sing Tosti's "Good Bye" as an encore.—*Oklahoma City Times.*

KNABE PIANO

Letters from MUSICAL COURIER READERS

Public School Music

Sacramento, Cal., October 3, 1922.

To the Musical Courier:

I have naturally been very much interested in Mr. Gartlan's article on "Music and Public Education," as printed in the MUSICAL COURIER of September 21. Mr. Gartlan has a keen appreciation of the problems relative to instrumental music in the schools, and his wide experience enables him to speak with authority on the subject.

Instrumental music as a part of regular work in the public schools has come to stay. No other subject in the school curriculum interests the parents more or attracts them to the school more quickly, and a school system that has once made any degree of success in that line will never again be long without it. During Music Week more than 1,000 parents visited the music classes and 5,000 attended the school concert in Sacramento. It is of vital importance to the school itself and is helping to solve the boy problem. For every girl in our Sacramento school classes we have two and one-third boys enrolled, and a number of these boys are among the liveliest boys in the schools, in some cases boys who were a real problem to teachers and principals. Instrumental classes, bands and orchestras are keeping them busy and furnishing a safe outlet for enthusiasm and love of team work. In the Sacramento city schools we are not trying to fit these boys and girls for a musical life, but rather to fit music into their lives in such a way as to make better children, happier school days, and better citizens later on. We endeavor to give a large number of children a musical experience that will make them intelligent listeners and to uncover talent, to find the musically gifted few who should be encouraged to invest time and money in a serious study of music. We are aiming in this way to help build future audiences and encourage the development of good performers in the community.

The greatest problem, as Mr. Gartlan suggests, is in securing teachers who are willing and able to handle the work. In addition to a knowledge of music the teacher must have the ability to handle groups of children, to relate his subject to school aims and possibilities, and to do his work with as little friction as possible in a school system that has made no provision for elective work. And above all, he must possess a genuine enthusiasm and interest in the work that will carry him through strenuous days of hard work and possible discouragement in gaining his own school experience and doing pioneer work in this newest part of public school music work. From the few who are willing to undertake the work we must select the teacher who seems to have at least some of the qualifications, and hope that time and experience will supply the others. Not all are successful, and no doubt we are not the only department which has found it necessary to make changes in the personnel of the teaching staff.

We are more fortunate than some cities, however. All school music teachers must secure certificates from the State, and they are employed and paid by the city Board of Education. We do not have after-school classes. Class lessons with from three to six children in the classes are given during school hours and are absolutely free. We have at present two violin teachers and one band man giving entire time to the elementary schools. The two violin teachers employed this year are women of wide experience and have already proved their ability to help work out school problems. Our band man is new this year, but has come with excellent credentials, and his first month in the schools promises well for the future. At present about 500 children are availing themselves of the half-hour class lessons, and more than 200 are in bands and orchestras before or after school. No one will claim that these children are making equal progress.

During the fourteen years that I have been connected with the Sacramento schools I have had the opportunity of watching the progress and musical development of pupils of practically all the private teachers in the city and to realize fully that all private pupils do not progress equally or represent the best the private teacher has to give. The same is true of all teaching. Not all pupils make 100 per cent. in arithmetic or write excellent papers in history, whether taught in the public schools or by private tutors In our six years of school instrumental classes I have come to believe that the per cent. of pupils who fail to make reasonable progress is no larger than the per cent. from private classes. We do not attempt to make as rapid progress.

We have done considerable experimenting with material and equipment in these six years and our teachers are working out a most interesting course of study, using material of their own writing and a number of standard books. We are interested in this question of material and equipment. Are the non-slip pegs injurious to the violins, as one of our prominent dealers believes? If so, do the results justify their use? Do they do more harm than good, or more good than harm? Tuning the violin is a big problem for little people, and time saving devices essential to class teaching. Are many of the Eastern schools that were using the "dummy violins" a few years ago still using them, and with what results? What "first books" are giving satisfaction? These are vital questions and we would appreciate answers through the MUSICAL COURIER.

In solving the problems involved in school instrumental work we school teachers and supervisors need to share experiences and we need the genuine interest and help of the private teachers. No doubt if they would visit the school classes, discuss the problems involved and make an effort to see the possibilities and difficulties in particular situations they could offer most helpful suggestions. It is always quite possible that the teachers and supervisor may be conscious of weaknesses or faults and may be making a desperate effort to remedy the matter single handed. Co-operation might do much toward making any community musical. The possibilities of school music are unlimited and I believe the future is going to mean more growth in this line than any of us realize. All education has come from the expensive private instruction to class instruction at State expense. Who can estimate at present how far musical education may be carried along the same road? Perhaps not far; perhaps much farther than we can see today. Musical magazines may do much toward circulating experiences of these pioneer school teachers and spreading the gospel of mutual helpfulness.

(Signed) MARY E. IRELAND,
Supervisor in the Elementary Schools, Sacramento, Cal.

Jenny Lind "Had No Brother"

November 1, 1922.

To the Musical Courier:

In your issue of October 26 I find quite a sentimental story about the "brother" of Jenny Lind, signed by Johanna Bayerlee.

Before I tell the story about this "brother" I wish to state the following facts extracted from the official records of Klara Church in Stockholm, Sweden, in regard to Jenny Lind's birth, parents, etc. Her mother's name was Anna Maria Fellborg, born December 10, 1792. She was first married in 1810 to Erik Johan Rådberg, captain in the Swedish Army, who died in 1826 at sixty-two years of age. By him she had a daughter, Amalia Maria, born August 7, 1811, who died of cholera in 1835. From this captain Anna Fellborg was divorced after having been married eighteen months, making her living afterwards as a school teacher. She later married the father of Jenny Lind, Niclas Jonas Lind, who was a manufacturer. Their only child was Jenny Lind, born October 6, 1820.

Jenny Lind's charitable nature and wholeheartedness was shown on many occasions to the half-sister and also towards the parents, who received not only letters from her during her stay in America, but monthly allowances, and she also bought a farm in the country outside of Stockholm, where they lived.

When the first notices about Jenny Lind's Centennial Celebration in New York appeared in the papers, August 21, 1920, Mme. Frieda Hempel received a letter dated the same day, written by Claes Gustaf Wilhelm Lind in a mixture of Swedish and English. In this letter he states that he was born in Stockholm the fifth of June, 1849, that he had been in New York since 1869 working as a janitor or superintendent for tenement houses. He also states that he is the youngest of nine children, but does not know if any of them are living. The oldest was supposed to have been Jenny Lind, the great singer, whom he had never seen. He asked Mme. Hempel to inform him when the Centennial Concert would be held so that he could be there.

This letter was sent by Mme. Hempel to me as chairman of the Centennial Celebration Committee, and because it was impossible to understand by anybody who did not know both Swedish and English.

I wrote a letter to Mr. Lind asking him to call and see me, bringing all the credentials with him showing that he was as stated in his letter, "the youngest brother of Jenny Lind." Two days later he came to me and stated the following: His father's name was Clas Lind, his occupation being sexton of "Storkyrkan," a church in Stockholm. His mother's name was Karolina Petronella Cederlow. He stated that she died in 1904, ninety-eight years of age. He had a brother, Oscar, born 1825, died 1898; another brother's name was Karl, another one Knut and a sister Ingeborg, born 1829 and died 1892. The others he did not even remember by name.

Now comes the question! How can a man whose father and mother, as he states, are not the same as Jenny Lind's father and mother, as stated above, be the brother of Jenny Lind? In Mr. Lind's hallucinations to Mme. Johanna Bayerlee he went a little further than when he saw me. As we all know, Jenny Lind was here in the United States from 1850 to 1852. This Mr. Lind was born in 1849. How could she invite him and give him a royal time when she was here and give him tickets to her concerts, as he says to Mme. Bayerlee, when he was only one year old, born as he was in 1849?

Mr. Lind made the impression on me that he wanted some notoriety and was anxious to get his picture and stories in the newspapers of America, and he also succeeded in this. But he never came back to me before or after the concert, as I pointed out to him that his father and mother were not the parents of Jenny Lind.

I really hope that the above facts will become known by all parties who are interested in Jenny Lind, so that this old story about the "brother" will forever be omitted from the musical and daily papers in this country. Jenny Lind had positively no brothers nor sisters!

Respectfully,
(Signed) JOHANNES HOVING, M. D.,
Chairman of the Jenny Lind Centennial Celebration Committee,
President of Jenny Lind Association.



ELIZABETH JULES EDWARDS,

daughter of Governor Edwards of New Jersey, recently returned from Europe where she spent the summer with her teacher, Grace Whistler. While there she worked with Jacques Bouhy, creator of the Toreador in "Carmen," with whom Miss Whistler, herself, also studied some years back. Bouhy expressed himself as being perfectly charmed with the development of Miss Edwards' voice, which is a pure lyric, and said that as long as she continued with the method as imparted by Grace Whistler, she could not help but progress. He could find no fault with the tone production and predicted a brilliant future for the attractive young singer. Miss Edwards will make her debut at a concert in February with Gigli at the Mozart Society. While in Europe she sang with success at a number of private musicales and on her return to New York on board the Berengaria, she made a favorable impression at a concert at which she was heard in the aria from "Mignon" and several English ballads. She was accorded a genuine ovation. (Photo by Botto.)

Howell and Dixon Musical Stars at Banquet

Dicie Howell and Frederic Dixon were the musical artists for the Convention Banquet for the New York State Nurses Association, Wednesday, October 25, at the Hotel Pennsylvania. Dorothy Donnelly, author and lyricist of "Blossom Time," the play around Franz Schubert's life, who as an actress created the role of Madame X. before Sarah Bernhardt came to this country in the play, acted as hostess. Beatrix Baird, the beautiful young actress and dancer, formerly of the Theater Guild, interpreted her fascinating dance, "Djer Kiss," arranged for her by Mr. Oumanski.

Miss Howell sang the "Waltz Song" from "Romeo and Juliette" in the first part of the program and Mr. Dixon played Rachmaninoff's prelude, opus 23, No. 5, Godowsky's "Viennoise" and MacDowell's "Perpetual Motion."

In the second part, following Miss Baird's dance, Miss Howell sang a group of five English songs, "Come With Me," H. T. Burleigh; "Wild Flowers," Werner Joston; "This Love of Ours," Francis Moore; "Fanchonette," Katherine B. Clarke, and "The Catbird," J. W. Clokey.

Edith Henry played delightful accompaniments both for Miss Howell and Miss Baird.

Miss Donnelly made the opening speech and address to the 950 nurses assembled and gave them some interesting and reminiscent details of their experiences during the world war, for it was she who had presented the first "Y" play for Roosevelt Unit No. 15.

Meeting in Interest of City Symphony Orchestra

Invitations have been issued by Mrs. Coleman du Pont, Mrs. Lewis L. Clarke, Mrs. Henry P. Loomis and the Women's Committee of the City Symphony Orchestra, for a musicale to be held Thursday afternoon, November 9, at Sherry's, 300 Park avenue, in the interest of the City Symphony Orchestra.

The officers of the City Symphony, which will make its first appearance at a concert in Carnegie Hall, November 10, are Senator du Pont, president; Henry MacDonald, vice president; Lewis L. Clarke, treasurer, and George H. Benjamin, trust officer. Louise Ryals de Cravioto is chairman of the music committee; the conductor will be Dirk Foch, and the manager is Arthur J. Gaines.

Mary Mellish, soprano of the Metropolitan Opera Company, will sing at the musicale, and Jascha Fishberg, concertmaster of the City Symphony Orchestra, will play a group of violin solos. A brief address will be delivered by Augustus Thomas, outlining the season's plans of the new orchestra, which is dedicated to the service of the people of New York.

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LICENSING MUSIC TEACHERS

(*Continued from page 23*)

singing is fit and capable to impart instruction which will be really profitable and lead to the final success of the pupil.

Teachers for Beginners

I am very much interested in "Licensing Teachers," and have enjoyed all the articles and editorials that have appeared on the subject in the MUSICAL COURIER, and, as you have so kindly invited the opinion of your readers, permit me to say that I do not think that music teachers can be justly judged by the "few." The question will right itself in my humble opinion. It may take time, but as "the people" are more and more interested in good music, which is brought to them through so many different mediums today and are encouraged to read more regarding musical affairs and artists, and to do a little more thinking on their own account, I feel convinced that some advancement will be gained and a better judgment in the selection of teachers.

It is a true saying that "teachers are born"—and not all famous musicians are teachers, either. Examinations might be made and the very one who could not answer all the "top-lofty" questions and one who would be denied a license in consequence would, perhaps, know more about "imparting" and making a pupil "understand" and who would be more "patient" than all those who were "technical" to their finger tips. Something like a woman who asked her husband to mend something, and after he had looked at the article carefully for several minutes, he said: "I could if I had the tools." She went off and got the scissors and mended it.

When I was studying music in New York I had six piano teachers in eight years and all were "famous" artists but one, and that one taught me more in one hour than all the others in several years, and when I went to her for my first lesson, after my experience with the "famous pianists," she shocked me by telling me that I had not the first requisite for fine execution. She proceeded, patiently, to instruct me in some simple finger exercises, which, after I had worked with them some weeks, gave me the confidence and grasp and facility in which I was so lacking. I had been taught the wrong end first by the others—I had been "coached" in "pieces." She is a wonderful teacher today, and most successful, because her pupils must "dig" in the simple fundamentals constantly. All the others have passed away (two more recently) unfortunately, for they ranked as the most famous artists of the day. Of course the association with them and their example were a great advantage in after years, but the first year's work was required, in fact the "scissors."

The MUSICAL COURIER is a musical education in itself, and if more students would read it regularly, and "ambitious" mothers would have it on their library tables, they would soon learn to discern between the genuine and the fraud. Truth is always convincing, and when we read of complicated methods in teaching piano or voice, we know that there is something to avoid.

The article by Clarence Lucas on "More About Singing," in your issue of August 24, went to the heart of things and was full of fine points to think about. Another was "The Voice Is the Thing." Such articles carry great weight and teach the inquiring student to think. I could cite many others.

The question of getting the wrong teacher is largely the fault of the mothers and pupils themselves. The prevalent idea is that the greater the pianist or singer, the greater teacher he or she will be. Another most grievious situation is engaging a teacher (?) who has had only a few lessons of some prominent master in some large city, and returning to his or her town with "prestige," who puts out a loud and large shingle to create a sensation, and who will not, perhaps cannot, teach the fundamentals even. It reminds one of the treacle and flies in its attraction for the public. Why can't the public be taught to avoid such frauds? It can, and through reading and thinking and realizing that it takes time to become a singer or pianist. The American student must learn patience and not to ignore the "modest" teacher.

Will you not write, in your forceful way, some more on this subject, for I do not think that "weeding" out teachers by the "few" will be as effective as writing and keeping before the world the kind to avoid. In other words, keep up your discussions on the subject.

From an admiring subscriber of many years,
(Signed) CAROLINE KEATING REED.

Rubinstein Club Notes

The Rubinstein Club, Mrs. William Rogers Chapman, president, commenced its choral rehearsals on the morning of November 1 at the Waldorf Astoria, at which time new applicants for choral membership were present. The Rubinstein Club is strictly a musical club; in addition to its choral concerts given under the direction of William Rogers Chapman, it presents the greatest artists of the day in recital. Schumann Heink will open the 1922-23 season on Saturday afternoon, November 18, at the Waldorf. Other celebrated artists are to appear later.

Mr. and Mrs. Chapman returned to New York from their summer estate at Shelburne, N. H., on November 1, and their home will be at the Waldorf Astoria for the winter as heretofore.

Mrs. A. J. Dittmar celebrated her birthday by giving a luncheon to a number of her friends from the choral of the Rubinstein Club at the Golf and Country Club at Scarsdale on October 19. Among those who attended were Mrs. James A. Taylor, Mrs. Jesse B. Hedden, Mrs. W. Phillips, Mrs. Jutie Fechheimer, Mrs. M. Spannaus, Mrs. Otto Mattes, Mrs. E. Grashof, Jean Taylor, Mrs. William Van Tassel, Mrs. G. P. Benjamin and Mrs. John T. Walsh.

Goodson to Return to America Next Fall

It is good news to learn that the distinguished and ever-popular pianist, Katharine Goodson, is to return to America for a three months' tour next fall, from September 25 to December 25. Her many engagements kept her the whole of last season in England, where she made a long tour of thirty-seven towns in the provinces, as well as numerous appearances in London. This season would seem from her list of dates to be already very fully booked, leaving but a short time for some concerts in Belgium, which she has not visited since 1913. She will play the Delius concerto at the last of the London Royal Philharmonic Society's concerts on March 22, and will appear on December 4 at the London Symphony concert at Queen's Hall, both of these being under the direction of Albert Coates. She will again be heard with the London Symphony Orchestra at the Queen's Hall on May 22, besides appearing at the Royal Albert Hall orchestral concerts on February 4, Sir Landon Ronald conducting. Her many friends in this country will assuredly warmly welcome her return.

W. Henri Zay Gives Voice Lesson via Radio

W. Henri Zay, New York vocal instructor, gave a lecture on voice development recently which was broadcasted from the Newark Radio Station, assisted by his pupil, Emily Marks, a soprano of stirring quality.

This was the first time a lecture on voice technic had been broadcasted by radio. Mr. Zay was heard to say:



W. HENRI ZAY.

"I have given lessons in London and New York to people from all over the world, but one at a time; but this is the first time I have given a lesson to the whole world at once."

Listeners in report that Mr. Zay's voice was resonant and expressive and amply illustrated his ideas of what the speaking voice should be like—the principle should be in evidence singing or speaking. The "word" should be creative, eloquent and glow with the inner fire of a recreative art, something which voices enthusiasm and inspires interest and conviction.

Listeners also report that Miss Marks' voice sounded rich and full in quality, "lovely, and every note perfect," her performance of Massenet's "Il est doux," and Mr. Zay's own composition, "Bird on the Wing," being beautiful in variety of tone color, light and shade, power and sense of authority.

Mr. Zay played her accompaniments. There was much applause from those assembled at the radio station, which was also heard by the listeners in.

Marguerita Sylva Opens Quebec Season

Marguerita Sylva opened the annual concert season of the Quebec Ladies' Musical Club in that city on October 13, giving a program largely made up of old French songs and including one or two of the operatic arias which have become famous in her repertory. Columbus Hall was crowded and among those present were His Honor the Lieutenant Governor of the Province of Quebec and Lady Fitzpatrick. Mme. Sylva's success was such that the Quebec Chronicle said in its headlines, "Celebrated Singer Scores Triumph," and the other papers were no less complimentary. The Telegraph spoke of her as making a "tremendous impression" and said that "her success was due as much to her winning personality as to her ability as a concert artist. From the start she had her audience captivated. Seldom does an artist get so close to her audience."

Ethel Grow's American Program

Ethel Grow, who will give a song recital in Aeolian Hall on November 14, will present a program made up exclusively of American songs numbering more than thirty by some sixteen different composers. Many of these will be heard for the first time and are still in manuscript. This program is the result of one year's intensive work during which period Miss Grow has tried out hundreds of compositions, picking from the lot those which she deems worthy of immediate presentation, though Miss Grow claims to have in reserve enough to make up several more interesting programs. She will be assisted by Charles Albert Baker at the piano.

Leman at St. Leonard's School-by-the-Sea

J. W. F. Leman, the well known conductor and teacher, has been secured as a member of the faculty by St. Leonard's School-by-the-Sea in Ventnor, N. J. Mr. Leman will supervise the classes in violin, theory and composition. He also has a large class of advanced students at his Atlantic City studios.

Elsie Lyon in Recital

Elsie Lyon, contralto, will be heard in recital in Town Hall on Sunday afternoon, November 12, assisted by Kurt Schindler.

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Rose Florence at Aeolian Hall November 21

On October 26 Rose Florence sang for the San Rafael Musical Club, accompanied by Benjamin Moore. One of the members of the club heard Miss Florence not so long ago and was so pleased that the club engaged the singer



ROSE FLORENCE.

for this concert. The club has two more concerts a year and the one at which Rose Florence appeared was the first of the season.

Miss Florence will give an Aeolian Hall recital on November 21 with Coenraad Bos at the piano.

Frida Stjerna Receives Warm Praise From Critics

Frida Stjerna, Swedish soprano, who has endeared herself to audiences wherever she has appeared, has received very flattering press comments from Texas papers as the following will prove:

Frida Stjerna held her audience from the first note of the whimsical "Cottage Maid" by Beethoven to the dying echo of the "Norwegian Echo Song" by Thrane. Appreciators of art realized that interpretations in the highest rank were given in accurate and sympathetic style and that a singer of poise and great charm was combined in the versatile presentations of Miss Stjerna. In the aria, "Il est Doux" (from "Herodiade"), by Massenet, Frida Stjerna showed the dramatic possibilities of her beautiful voice. In this number particularly was the phrasing and shading all that could be desired by the most critical. In "The Bird of Wilderness," by Horsman, her voice was so smooth, so velvety that it sparkled almost into lyric quality, so bell-like was every tone. In the last number, "The Norwegian Echo Song," Frida Stjerna did her best work. She prefaced the song by explanatory remarks on the type of the motif of the song, bringing out the interesting fact of the poetry of song which dealt with the peasant girl of Norway and her simple life as keeper of the cattle during the summer months. The song was the expression of a repressed heart that was almost dumb from lack of romance. The joy at glimpse of life, of love, then resignation at the dull existence incident to the sordid life, was superbly expressed by Frida Stjerna whose voice rang clear to the heart. Her technical accomplishments in making the voice resound in all its full beauty, then flash to an echo without losing a particle of pitch, was splendid.—San Antonio Evening News, October 5, 1921.

Frida Stjerna, mezzo soprano of marked ability and wide range, is a Scandinavian with all of the charm and coloring of the far north country.—San Antonio Express, October 9.

In Frida Stjerna, San Antonio has a pleasing addition to her musical contingent. Miss Stjerna is a young Scandinavian who combines personality and intelligence with vocalistic skill. Her voice is a mezzo-soprano of beautiful quality and behind her singing there is mental ability and feeling which mark her as an artist of rare charm.—San Antonio Evening News, September 3.

Miss Stjerna has a very extensive repertory of Scandinavian songs (which are her specialty), but on this day she confined herself to Swedish folk songs. In these her beautiful voice and charming personality were enhanced by the quaint costume she wore. Her songs she prefaced with a few well chosen explanatory words. Here again her magnetic charm permeated the whole auditorium. Charm is a great asset, and Miss Stjerna certainly has it. She also has a field of her own and individuality of her own. It is seldom one finds an artist so rich in voice, appearance and personal charm.—San Antonio Express, December 4, 1921.

To Frida Stjerna has come the distinction of being the foremost interpreter of Scandinavian folk songs in America. Swedish by birth she is highly qualified to familiarize the American public with the music of the Northland and she was enthusiastically received. —San Antonio Light, November 27, 1921.

Frida Stjerna is as familiar with exacting roles as with ballads and folk songs. Her unique appeal, however, lies in her ability to render with great beauty and wonderful tonal effect the little known songs of the Northland. Herself of Swedish nativity, Stjerna interprets the music of her Scandinavian as does no other artist.—El Paso Times, January 19, 1922.

"Three Centuries of American Song" Heard

Olive Nevin, soprano, and Harold Milligan, composer-pianist, were heard by a large and enthusiastic audience in Rome, Ga., on October 18, where they presented their program, "Three Centuries of American Song," in a concert which opened the artists' series sponsored by the Rome Musical Association.

"Miss Nevin's voice," stated the Rome Tribune-Herald of October 19, "a lovely, clear soprano, seemed at its best in 'Exaltation' by Mrs. H. H. A. Beach, and Wintter Watts' 'Beloved, It Is Morn.' She sang the different groups in appropriate and pretty costumes. Preceding each group of songs Mr. Milligan told something of the life of the composers represented on the program."

The Rome News of the same date said, in part: "Miss Olive Nevin gave the appealing songs with great expression and perfect technic. The quality and tones of her voice are those of a great artist. Mr. Milligan proved to be a gifted lecturer as well as a perfect accompanist."

WHEN EAST MET WEST IN SONG

The Ukrainian National Chorus and Hampton Singers Give Joint Folk Song Concert

Hampton, Va., October 21.—Folk music of the East and West met on comparable terms, through the cooperation of Max Rabinoff of New York, when the well trained Ukrainian National Chorus, dressed in gorgeous, native peasant costumes, and the Hampton Institute chorus and choir, composed of Negro voices, recently sang in Ogden Hall, at Hampton Institute, the famous folk songs of Little Russia and the Negro religious folk songs or "Spirituals" of the Old South before a warmly enthusiastic audience of over 2,000 representative white and colored citizens of the lower peninsular of Virginia. This matinee concert was given under the auspices of the Musical Art Society of Hampton Institute, of which R. Nathaniel Dett is the conductor.

The Ukrainian singers were encored again and again. They were greeted with sympathy and fervor by the 850



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Hampton Institute students, who sang to them under the leadership of Paige I. Lancaster, formerly a song leader and first lieutenant of "The Buffaloes," four Negro folk songs—"Ride on, Jesus," "Nobody Knows the Trouble I've Seen," "Look Away in the Heaven," and "Swing Low, Sweet Chariot." Some of the Ukrainian singers declared that in all their travels through Germany, France and Belgium, they had never heard such thrilling chorus singing as that which was furnished to them by the Hampton Institute students. They fairly danced with joy behind the curtain, after the Hampton students sang for them the primitive and developed Negro folk melodies.

Alexander Koshetz, the conductor of the Ukrainians, after hearing the Hampton Institute choir of sixty voices sing "Listen to the Lambs" and "I'll Never Turn Back No More," two compositions based on Negro folk motifs, written by R. Nathaniel Dett of Hampton Institute and interpreted under his conductorship, said: "The Negro composer's work is colossal in its significance of the cultural possibilities of negroes. On my return to Ukrainia I shall put Professor Dett's compositions on my programs and have my students study and interpret negro folk music."

W. A. A.

FROM THE PUBLISHERS

Harold Flammer, Inc.

Pupils of Ernesto Berumen will be delighted to know that he has arranged to issue in book form several volumes of studies with special notation and interpretation. These books will be published in a series.

Music-lovers are soon to hear of the splendid talent of one of the most recent composers to acquire sudden recognition. Elinor Remick Warren of Los Angeles, a pupil of Frank La Forge, has had compositions accepted by seven publishers. Her song, "The Heart of a Rose," was sung on tour by Mme. Matzenauer, and Miss Warren accompanied the diva in her recital in Los Angeles the end of last month. "Fairy Hills of Dream," one of her best songs, "Chirstmas Morn," an anthem with violin obligato, and "The Heart of a Rose" have just been published by this house.

Enoch & Sons

Everitt L. Bishop, bass, is programming Stanley Dickson's new song, "The Romany Road," on his Southern tour.

Walter Greene, baritone, is using, with great success, Helena Bland's "Stars in the Dimsey" at all his concert engagements.

Paul Althouse has included in his program for the season the following Enoch publications: "The Minstrel," Easthope Martin; "Daffodil Gold," A. Robertson Hodgson; "The Wanderer's Song," Julius Harrison; "Come to the Fair," Easthope Martin, and "A Page's Road Song," Ivor Novello.

Ethel Jones, mezzo soprano, is using "Wayfarer's Night Song," by Easthope Martin and "Villanelle des petits Canards" by Chabrier, on tour.

Dicie Howell, soprano, is also featuring the "Villanelle des petits" by Chabrier.

Therese Prochazka, soprano, is including "L'île Heureuse," by Chabrier, in the French group at her Aeolian Hall recital program.

Dmitry Dobkin, Russian tenor, is featuring Mana-Zucca's new song, "I Shall Know," at his Town Hall recital on November 14. Mr. Dobkin is also using "All for You" by Easthope Martin, and "Pluck This Little Flower," by Landon Ronald.

A Lawyer's Praise for Idelle Patterson

Following her recent appearance as soloist with the Police Band in Prospect Park, Brooklyn, before an audience of about 30,000, Idelle Patterson received many letters complimenting her upon her fine artistry, Mayor Hylan and Philip Berolzheimer being among those who paid her tribute. Edward Lauterbach, an attorney of New York, wrote to her as follows:

Coming rather late I stood at the very outward fringe of the 30,000 people who were gathered together so that I could not see but could hear a glorious voice, reminding me of Nordica or Eames, that reached through the open air beyond the confines of the crowd. When I was introduced to you I was surprised that, beautiful in countenance and in figure, a body so much slighter than any of the great artists who rendered the "Ah fors e lui" could have produced the effect you realized. In the group of songs rendered by you both sight and hearing were gratified; every note rang out perfectly; the coloratura reminded one of Tetrazzini; the phrasing was perfect, so unusual, and the intensity of expression was worthy of Calve. What a happy combination of voice, beauty and intelligence. I was a mere child when I was taken to hear Jenny Lind, the Swedish nightingale, at the Castle Garden. Of course I cannot recall her rendition of the "Morceau," but I am sure it could not have been better rendered. Your "Annie Laurie" is still ringing in my ears, most pleasantly. I congratulate you, and I join in the congratulation to your husband to whom, as you state, the training of your voice which secured your artistic success is due. Many thanks on my own behalf, and I am sure on that of Mayor Hylan and Mr. and Mrs. Berolzheimer and the vast audience.

In reviewing this event for the Brooklyn Eagle, the critic of that daily stated that a feature of the concert was the presence of Idelle Patterson, soprano soloist, who



Photo by Edwin F. Townsend

IDELLE PATTERSON.

has achieved conspicuous success and holds a prominent place among the foremost artists of America. He also said that Miss Patterson's voice is a lyric soprano of exceptional quality, range and flexibility, and employed with such ease and skill that it enables her to encompass a wide variety of composition. This critic concluded his remarks by stating that "She was generously applauded in eloquent tribute to her artistic ability."

Dilling to Appear in Myerstown, Pa.

Mildred Dilling, harpist, has been engaged for a recital at Myerstown, Pa., on March 15. On the program with her will be Arthur Middleton, baritone. Miss Dilling recently returned from abroad, where she made various successful appearances and conducted a summer class of American students at Etretat, France.

Peteler Records for Vocalion

Among the new records issued by the Aeolian Company is Eardley-Wilmet-Willeby's "Coming Home," recorded by Claire Lillian Peteler. This young soprano also makes records for the Edison.

BONCI Says: "In examining a student's voice and finding it at fault, I always suggest to him to Consult MADAME VALERI. There is no voice defect that can escape her notice and that cannot be corrected by her ability, tremolo included, when bad training has not gone so far as to cause looseness in the vocal chords."
381 WEST END AVE., Entrance on 78th St.

WHERE THEY ARE TO BE

From November 9 to November 23

Axman, Gladys:
Columbus, Ohio, Nov. 10.

Bachaus, Wilhelm:
London, England, Nov. 12.
Middlesborough, Eng., Nov. 18.
Hanley, England, Nov. 20.
Liverpool, England, Nov. 22.
Birmingham, Eng., Nov. 23.

Baker, Elsie:
Durham, N. C., Nov. 14.

Bock, Helen:
Chazy, N. Y., Nov. 10.
Chatham, Va., Nov. 20.

Brard, Magdeleine:
Columbus, Ohio, Nov. 17.

Braslau, Sophie:
Fall River, Mass., Nov. 12.

Cadman, Charles Wakefield:
West Chester, Pa., Nov. 10.
Schenectady, N. Y., Nov. 11.
Naugatuck, Conn., Nov. 13.
Harrisburg, Pa., Nov. 21.
Hanover, Pa., November 22.

Christian, Jessie:
San Francisco, Cal., Nov. 13.
Westwood, Cal., Nov. 15.
Susanville, Cal., Nov. 16.

Cincinnati Sym. Orchestra:
Columbus, Ohio, Nov. 17.

Cortot, Alfred:
Allsburgh, Pa., Nov. 17.

Criterion Male Quartet:
Beloit, Kans., Nov. 9.
McPherson, Kans., Nov. 10.
Chanute, Kans., Nov. 13.
Pawhuska, Okla., Nov. 14.
Stillwater, Okla., Nov. 15.
Oklahoma City, Okla., Nov. 16.
El Paso, Texas, Nov. 18.
Laredo, Texas, Nov. 20.
Houston, Texas, Nov. 21.
Port Arthur, Texas, Nov. 22.
Fort Worth, Texas, Nov. 23.

Cuthbert, Frank:
Kansas City, Mo., Nov. 18-19.

D'Alvarez, Marguerite:
Palo Alto, Cal., Nov. 9.
Oakland, Cal., Nov. 10.
Fresno, Cal., Nov. 13.
Hanford, Cal., Nov. 14.
Claremont, Cal., Nov. 16.
Los Angeles, Cal., Nov. 18.
San Diego, Cal., Nov. 21.

David, Annie Louise:
Piedmont, Cal., Nov. 10.
Monterey, Cal., Nov. 14.
Los Angeles, Cal., Nov. 17, 19.
San Antonio, Texas, Nov. 23.

Davis, Ernest:
Kansas City, Kans., Nov. 18, 19.

De Gogorza, Emilio:
Portland, Me., Nov. 9.

Detroit Symphony:
Ann Arbor, Mich., Nov. 20.

Farrar, Geraldine:
Burlington, Ia., Nov. 9.
Quincy, Ill., Nov. 10.
St. Louis, Mo., Nov. 13.

Friedman, Ignaz:
Lodz, Poland, Nov. 10.
Cracow, Poland, Nov. 11.
Lemberg, Poland, Nov. 13.
Warsaw, Poland, Nov. 15.
Budapest, Hungary, Nov. 17, 19, 20.

Garden, Mary:
Ann Arbor, Mich., Nov. 10.

Gerhardt, Elena:
Indianapolis, Ind., Nov. 20.

Golibart, Victor:
Washington, D. C., Nov. 16.
Frederick, Md., Nov. 17.

Grainger, Percy:
Haarlem, Holland, Nov. 9.
Breda, Holland, Nov. 11.
Zwolle, Holland, Nov. 14.
Amsterdam, Holand, Nov. 15.
The Hague, Hol., Nov. 16, 21.
Apeldoorn, Holland, Nov. 17.
Rotterdam, Holland, Nov. 18.
Utrecht, Holland, Nov. 20.
Hilversum, Holland, Nov. 23.

Hagar, Emily Stokes:
Philadelphia, Pa., Nov. 13.
Atlantic City, N. J., Nov. 16.
Millersville, Pa., Nov. 23.

Harvard, Sue:
Bristol, Va., Nov. 13.
Wilmington, Del., Nov. 16.
Danville, Va., Nov. 21.
Roanoke, Va., Nov. 23.

Heifetz, Jascha:
Lincoln, Neb., Nov. 9.
Chicago, Ill., Nov. 12.
Youngstown, Ohio, Nov. 14.
Cleveland, Ohio, Nov. 15.
Grand Rapids, Mich., Nov. 17.

Hempel, Frieda:
Erie, Pa., Nov. 9.
Chicago, Ill., Nov. 12.
Detroit, Mich., Nov. 14.
London, Can., Nov. 16.
Brantford, Can., Nov. 17.
Providence, R. I., Nov. 21.

Hess, Myra:
London, England, Nov. 11, 18.
Dublin, Ireland, Nov. 13.
Banbury, England, Nov. 21.

Hinshaw's "Cosi Fan Tutte" Company:
Minneapolis, Minn., Nov. 13.
Sioux Falls, S. D., Nov. 14.
Topeka, Kans., Nov. 17-18.
Tulsa, Okla., Nov. 21.
Okmulgee, Okla., Nov. 22.
Springfield, Mo., Nov. 23.

Hinshaw's "Cox and Box" Company:
Niles, Ohio, Nov. 10.
Detroit, Mich., Nov. 13.
Allegan, Mich., Nov. 14.
Valparaiso, Ind., Nov. 15.
Bedford, Ind., Nov. 16.
Bowling Green, Ky., Nov. 17.
Dyersburg, Tenn., Nov. 20.
Charleston, Miss., Nov. 21.
Vicksburg, Miss., Nov. 22.
Port Gibson, Miss., Nov. 23.

Hinshaw's "Impresario" Co.:
Georgestown, Texas, Nov. 9.
Port Arthur, Texas, Nov. 10.
Fort Worth, Texas, Nov. 13.
Wichita Falls, Texas, Nov. 14.
Oklahoma City, Okla., Nov. 15.
Chickasha, Okla, Nov. 17.
Ponca City, Okla., Nov. 18.
Edmond, Okla., Nov. 20.
Enid, Okla., Nov. 21.

Holfman, Josef:
Plainfield, N. J., Nov. 13.
Summit, N. J., Nov. 16.

Konecny, Joseph:
Allegany, N. Y., Nov. 13.
Houghton, N. Y., Nov. 14.
Pulaski, N. Y., Nov. 15.
Tully, N. Y., Nov. 16.
Fort Plain, N. Y., Nov. 17-19.
Amsterdam, N. Y., Nov. 20.

Korb, May:
Jersey City, N. J., Nov. 22.

Kruse, Leona:
Toledo, Ohio, Nov. 15.

Land, Harold:
Yonkers, N. Y., Nov. 11.
Brooklyn, N. Y., Nov. 19.

Letz Quartet:
Northampton, Mass., Nov. 15.
Rochester, N. Y., Nov. 17.

Levitzki, Mischa:
Chicago, Ill., Nov. 17, 18.
Denver, Colo., Nov. 21.

Loring, Harold A.:
Aurora, Ill., Nov. 9-10.

Macbeth, Florence:
Pueblo, Colo., Nov. 9.
Denver, Colo., Nov. 10.
Joplin, Mo., Nov. 13.
Sedalia, Mo., Nov. 14.
Kansas City, Mo., Nov. 17.
Omaha, Neb., Nov. 20.
McCook, Neb. Nov. 22.

Maier, Guy:
Santa Barbara, Cal., Nov. 16.
Los Angeles, Cal., Nov. 18, 19.
Sacramento, Cal., Nov. 23.

Marsh, Helena:
Philadelphia, Pa., Nov. 14.

Matzenauer, Margaret:
Hartford, Conn., Nov. 9.

Meisle, Kathryn:
Toledo, Ohio, Nov. 10.

Melba, Mme.:
London, England, Nov. 12.
Middlesborough, Eng., Nov. 18.
Hanley, England, Nov. 20.
Liverpool, England, Nov. 22.

Menth, Herma:
Hackettstown, N. J., Nov. 10.

Milligan, Harold:
Troy, N. Y., Nov. 15.

Nevin, Olive:
Troy, N. Y., Nov. 15.

Novello, Marie:
Toledo, Ohio, Nov. 10.

Paderewski:
Worcester, Mass., Nov. 9.

Pattison, Lee:
Santa Barbara, Cal., Nov. 16.
Los Angeles, Cal., Nov. 18-19.
Sacramento, Cal., Nov. 23.

Persinger, Louis:
Monterey, Cal., November 14.

Ponselle, Rosa:
St. Joseph, Mo., November 23.

Rubinstein, Erna:
Syracuse, N. Y., November 20.

St. Denis, Ruth:
Aurora, Ill., November 9.
Ripon, Wis., November 10.
Madison, Wis., November 11.
St. Joseph, Mo., Nov. 13.
Atchinson, Wis., Nov. 14.
Kansas City, Kans., Nov. 15.
Salina, Kans., November 16.
Concordia, Kans., Nov. 17.
Wichita, Kans., November 18.
Joplin, Mo., November 19.
Muskogee, Okla., Nov. 21.
Fort Smith, Ark., Nov. 22.
Pine Bluff, Ark., Nov. 23.

Salmond, Felix:
Poughkeepsie, N. Y., Nov. 18.

Schnitzer, Germaine:
Stockholm, Sweden, Nov. 12.

Schumann Heink, Ernestine:
Buffalo, N. Y., November 14.

Shawn, Ted:
Aurora, Ill., November 19.
Ripon, Wis., November 10.
Madison, Wis., November 11.
St. Joseph, Mo., Nov. 13.
Atchinson, Wis., Nov. 14
Kansas City, Kans., Nov. 15.
Salina, Kans., November 16.
Concordia, Kans., Nov. 17.
Wichita, Kans., November 18.
Joplin, Mo., November 19.
Muskogee, Okla., Nov. 21.
Fort Smith, Ark., Nov. 22.
Pine Bluff, Ark., Nov. 23.

Shattuck, Arthur:
Brooklyn, N. Y., Nov. 12.

Silverson-Foreman, Charlotte:
Leipsic, Germany, Nov. 14.
Berlin, Germany, Nov. 16.

Spalding, Albert:
Bloomington, Ill., Nov. 9.
Lexington, Ky., November 21.

Telmanyi, Emil:
Toronto, Can., November 16.
Kingston, Can., November 17.

Thibaud, Jacques:
Peoria, Ill., November 21.

Tsianina, Princess:
West Chester, Pa., Nov. 10.
Schenectady, N. Y., Nov. 11.
Naugatuck, Conn., Nov. 13.
Harrisburg, Pa., Nov. 21.
Hanover, Pa., November 22.

Val Peavey, N.:
Poughkeepsie, N. Y., Nov. 18.
Jersey City, N. J., Nov. 22.

Vidas, Raoul:
Ann Arbor, Mich., Nov. 20.

Vreeland, Jeannette:
Boston, Mass., November 13.

Many Bookings for Ellie Marion Ebeling

Ada Soder-Hueck, voice trainer, coach and personal representative of many successful concert artists, announces a busy season's start for Ellie Marion Ebeling, her splendid dramatic soprano. October 29, she was soloist with the Amora Male Chorus, of Richmond; November 5, soloist with the Mozart Society, New York; November 18, she will appear with the Passaic Glee Club; November 19, at a joint recital with Paul Ziegler, pianist, in New York; November 26, at a benefit concert for the Seamen's Home at Hoboken, N. J., and on November 29 she will be the soloist with the Beethoven Male Chorus at the Hotel Astor.

Wagner Memorial Concert Planned

The Wagnerian Opera Festival at the Manhattan Opera House in February next, plans to observe the fortieth death anniversary of Richard Wagner on February 13 by giving a memorial concert that evening with an orchestra of 150 and a chorus of over 1000, recruited chiefly from the United German Singing Societies of greater New York.

The Wagnerian Opera Festival will give the first performance of "Der Ring Des Nibelungen," namely "Das Rheingold," on the afternoon of February 13. The opening of the festival will take place on Monday evening February 12, with a performance of "Die Meistersinger."

Harold Eisenberg Weds

On October 31 Harold Eisenberg was married to Lily Lucille Lien, at the Ansonia Hotel. After the ceremony an elaborate supper party was tendered the newlyweds. Mr. Eisenberg has conducted a studio here for sixteen years and ranks among the well known teachers of violin. He is also a composer of reputation. His latest work is "The Art and Science of Violin Playing," a comprehensive discourse that has gained much favorable comment from the local press and musicians of note. Numerous other compositions for violin have also been written by him.

Spiering Returns

Theodore Spiering conducted a concert of the Berlin Philharmonic Orchestra at the Philharmonie Hall, Berlin, on October 16, appearing there as guest conductor for the first time since December, 1913. He has already been engaged for a series of concerts at Berlin with this orchestra for the spring of 1923. Thursday, November 1, Mr. Spiering sailed for New York and will re-open his studio here on November 10 at the American Institute, 212 West 59th Street, where he will conduct a master class for violin during the entire winter, leaving for Europe again about the first of March.

Chamber Music Association Concerts

During the sixth season of the Chamber Music Association of Philadelphia eight Sunday afternoon concerts were being given in the ballroom of the Bellevue-Stratford, the future dates for which are November 26, December 17, January 14, January 28, February 18, March 11 and March 25. There will be two appearances each by the Flonzaley Quartet and the London String Quartet. The Rich Quartet, the Philadelphia Ensemble and the Rich-Kindler-Hammann Trio also will be heard.

John Finnegan Sings for Radio

John Finnegan, tenor, soloist for the Paulist Choristers, sang for the Newark radio a short time ago, and thereby made many new friends. He has occupied the first tenor position at St. Patrick's R. C. Cathedral, New York, for fifteen years past, and has been chosen as soloist at the first musical service, Summerfield M. E. Church, F. W. Riesberg organist, December 5.

Jessie Christian Touring California

Jessie Christian, American operatic soprano, formerly of the Paris Opera, is now appearing in California. Recent and future engagements are as follows: October 31, Hollywood; November 1, Los Angeles; 5, Visalia; 6, Santa Cruz; 8, Hollister; 13 San Francisco; 15, Westwood, and Susanville, November 16.

Gordon to Sing Carmen in Madrid

In spite of native Carmens on the Spanish operatic stage, the Royal Opera House at Madrid has chosen an American girl to sing the Bizet opera during the coming season. And the American singer in the case is Jeanne Gordon, the Metropolitan mezzo soprano. Miss Gordon has spent the summer in Paris studying the part, and it was while in the French capital that she received the offer to sing in Madrid. She was scheduled to be heard in a special performance of "Carmen" in Houston on October 23.

Coppicus to Try the Theater

F. C. Coppicus, of the Metropolitan Concert Bureau, who directed the tours of Caruso and is now manager of many important concert artists, will enter the field of theatrical production next month with a musical comedy entitled "Lola" (from the German, "Die Tolle Lola"). The book is by Arthur Rebner, and the music by Hugo Hirsch.

Werrenrath Wires John Charles Thomas

Having heard so much of "professional jealousy," it is with delight that we hear of the telegram sent by Reinald Werrenrath to John Charles Thomas just before the latter's recent concert: "Best luck for big success. Put it over." He did!

Another Dunning Class for Beatrice Eikel

Beatrice S. Eikel's next Normal Class in the Dunning System will begin January 22 at Kidd-Key Conservatory, Sherman, Texas. Among those who will take the course are Winnie Wiggs, Katherine Clapp, Hazel Kimbrough and Lilley Pratt.

OBITUARY

Alexander Ernestinoff

Alexander Ernestinoff, for forty years prominently associated with the musical life of Indianapolis, died recently near Kansas City, Mo., while en route to California. Professor Ernestinoff was born in Petrograd, Russia, January 14, 1853, and was a pupil of Anton Rubinstein. He also studied under Czerny and Davidoff and directed the first production of Wagner's "Rienzi" in this country, and while a very young man conducted the first performances of "Lohengrin" and "Tannhauser" ever given in the West. He came to America in 1872 when he was engaged to take charge of German opera in New York. With this organization he traveled for three years through the United States. In 1876 he went to St. Louis, Mo., where he became director of the Germania Club. He went to Indianapolis in 1882, taking the directorship of the Indianapolis Maennerchor and two years later became the leader of the Indianapolis Liederkranz.

Professor Ernestinoff became associated with the Indianapolis Lyra in the following year and remained with that organization until 1888. He again took charge of the Maennerchor for a season and prepared choruses for the Indianapolis May festivals which were conducted by Frank Van Der Stucken of Cincinnati.

A number of internationally known singers owe their start to the guiding hand of Professor Ernestinoff. He is said to have discovered Mme. Charles Cahier (Sara Layton Walker), Orville Harrold, Helen Bertram, Marguerite Lemon and Paul Davis.

Edward Cholmeley-Jones

Edward Cholmeley-Jones, well known in operatic and theatrical circles in Philadelphia and New York, died suddenly October 25 of pneumonia in Philadelphia. He was seventy years of age.

Mr. Cholmeley-Jones, popularly known as "Colonel," was born in Worcestershire, England, January 30, 1852. He was an Oxford graduate with degrees of B. A. and M. A. After graduation he soon became known in London musical circles, and then left for America to become bass soloist and organist of Trinity church, New York. Later he joined the New York Herald staff as a reporter, and at various times served in the capacities of musical and dramatic writer on that paper. He gave up journalism and became a professor in the National Conservatory of Music, and was first secretary of the National Opera Society.

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5. Old Samurai Prayer
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What makes these Japanese songs so charming, and musically such a rare contribution to the tonal art, is their perfect blending of Oriental and Occidental conceptions of Music.—*Pacific Coast Musical Review.*

The "Art Songs of Japan" formed the second group. Their quaintness was delicately etched through many shades of musical expression.—*Galesburg (Ill.) Republican Register.*

The "Art Songs of Japan" will go far in proving Gertrude Ross' high place in contemporary music composition."—*Honolulu Star-Bulletin.*

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DRESDEN HEARS FIRST PERFORMANCE OF PFITZNER'S "PALESTRINA"

Dresden, October 14.—The most important event at the Dresden Opera after Busch's re-studied "Otello" was the first performance here of Pfitzner's "Palestrina," which took place October 3 under the new musical director's lead. Since the nature of the work is well known to MUSICAL COURIER readers, it suffices to say that it found ready recognition by the Dresden public. The first rate performance displayed Fritz Busch's powers at their best and also those of the soloists, the orchestra and the choirs. Fritz Vogelstrom, tenor, in the title role and Plaschke as Cardinal Borromeo, did splendid work. Eliza Stünzner as the student (Scilla) and Grete Merrem-Nikisch as the son also distinguished themselves, not to mention the entire cast, which comprises no less than forty soloists.

OTHER MUSICAL EVENTS.

Some nights previous to the Pfitzner premiere, the Tonkünstlerverein gave a Pfitzner evening including the famous quintet and two new songs. Other concerts were thus given early in the season by Alexander Siloti, previous to his second departure for America; Johanna Loehr, pianist, a fine exponent of Max Pauer's school; Victor Anderssen, a Danish pianist; Gerhart Münch, whose exceptional gifts as pianist and also as a promising composer won unstinted praise.

THE ORCHESTRAL SEASON.

The orchestral season, too, is about to start. The Staatskapelle concerts at the Opera will be under the sole direction of Busch this year. There are besides, the Philharmonic concerts under Lindner, whose programs give great promise this year. All in all, Dresden, more than at any time before the war, again presents the aspects of a musical center of international rank. A. INGMAN.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

ORCHESTRATIONS.

"Have you orchestrations for 'The Raven,' by Poe? I would like to use it with an orchestra of fifty pieces."

The MUSICAL COURIER does not supply music, orchestrations nor pieces. You may be able to obtain it from The Arthur Tams Music Library, 318 West 46th Street, New York. Perhaps the orchestra of your city would have what you require.

WANTS TO CONDUCT ORCHESTRA.

"I am very much interested in the study of music to which I have devoted some time, but the more I study and learn, the more it seems to me I should like to be trained to conduct an orchestra and shall turn my attention to this branch of music altogether some time during the coming winter season, as soon as I return to my home town. Can you tell me if there is any book on the subject that I can obtain that would be a little preparation for beginning lessons?"

Yes there are books upon conducting an orchestra which might be valuable to you as a preparation and in fact as a text book. J. Fischer & Bro. (Fourth Ave. and Astor Place, New York) has issued a work entitled "Orchestral Training," which is described as "A Systematic and Progressive Course of Study in the Technics of Instruments." This comprehensive work is supplemented by "Collated Exercises and Etudes, Classic and Modern Literature."

IN REGARD TO LIBRARIES.

"I know there are libraries in this country that have a music section devoted to books on the subject, but would like to have a little information about them as there are only one or two of which I have any knowledge. I believe that in England there are some valuable collections, including one at Buckingham Palace, but it is the libraries in the United States in which I am principally interested."

The collections in the musical libraries are devoted more or were a few years ago, to modern compositions and writings than to the older books and Mss. These libraries were intended for practical and educational purposes. There are, however, many valuable "rarities" in the hands of private parties which will undoubtedly find their way eventually into the public libraries.

The encyclopedias of 1905, which pay attention to libraries with music departments agree that at that time the Boston Public Library had the largest general collection in the United States, the Library of Congress at Washington being its only superior. Music was not a feature of special significance in the United States until late in the last century, although efforts had been made to improve matters during the latter half.

In 1858, Mr. Bates presented the "de Kondelka" to the Boston Library, it having been purchased through the agency of A. W. Thayer, who added 100 volumes of his own to the original 400. Among these were Mss. of the fifteenth to eighteenth centuries. The late William F. Apthorp reported in 1885 that the library was deficient in classical and modern scores. This deficiency was made good by Allen A. Brown in 1891 who gave 6,382 volumes. There were certain conditions connected with the gift, but Mr. Brown continued his gifts to the extent of about 300 volumes a year. Eighty-seven symphonies by Haydn and operatic scores of the eighteenth and nineteenth centuries are included in this collection. There is no printed catalogue but Mss. of the sixteenth, seventeenth and eighteenth centuries are included.

There are several private libraries in Boston, Philip Hale, Louis C. Elson and Dr. Charles L. Hutchins, editor of the Church Hymnal, having important ones.

The Library of Congress, Washington, D. C., is the largest, containing as it does over 2,000,000 volumes, including musical books and compositions. Not less than 430,000 books, pamphlets and pieces of music were in the Music Division over fifteen years ago, this division having been set apart in 1897. The collection was reorganized in 1903 and it has become of first class importance.

Chicago has the Newberry Library, a free library of reference, established in 1887, and it is maintained by the estate of Walter Loomis Newberry. The musical collection is its most important feature, containing 7,600 volumes of music and books on music. The most important single purchase was the collection of Count Pio Rosse, of Florence, in 1889. It contains many rare Italian works and a copy of the original edition of Peri's "Eurydice," with a contemporary book of words.

The collection of the Beethoven Society of Chicago was added in 1890, the private library of Julius Fuchs in 1891, and that of Otto Lob in 1892. The collection of Hubert H. Main's hymn books and sacred music numbers 3,000 volumes, and the section of sacred music is the most complete of any in the collection. A manuscript volume of compositions for the lute with illuminated borders, dates from the early sixteenth century, and there are Mss. of the thirteenth and fourteenth centuries. Theodore Thomas bequeathed 10,000 programs to the library that had been conducted by him in 1858-1904. George H. Upton has a musical library of interest.

Worcester, Mass., has a fair collection of early American psalmody. Harvard University has about 5,500 volumes, including many full scores.

Yale has the Lowell Mason Library belonging to the Theological department, bequeathed by the widow of Dr. Lowell Mason in 1873. The nucleus of this was the library formed by Dr. C. H. Rinck of Darmstadt, bought by Dr. Mason in 1852. There are 8,480 distinct publications and 830 Mss. More than half belong to the department of sacred music, being particularly rich in hymnology. Yale University Library has a small but valuable collection comprising about 300 volumes of music and 100 of musical literature, purchased principally with funds bequeathed by Mrs. William A. Larned which yields sixty dollars a year. The University possesses, independent of the Lowell Music collection, 3,735 volumes of music and books on music.

Hartford (Conn.) Theological Library has about 1,000 volumes on music.

New York Public Library in 1908 had about 10,000 volumes in the music section and is the richest in the United States in medieval publications and Mss. It was formed from the three libraries—Astor, Lenox and Tilden—consolidated in 1893. The Astor had a fair collection of music with the publications of the Plainsong and Medieval Music Society of London and of the continental antiquarian societies as special features. The Lenox nucleus is the musical collection made by Joseph W. Drexel of Philadelphia given to the library by will. This was begun in 1858 by purchasing and combining the collections of H. F. Albrecht, who came to America with the Germania Orchestra in 1848, and Dr. R. La Roche. Many purchases were made at sales of Dr. E. F. Rimbault's library in 1877. The Music Division is one of the most important sections of the library and is constantly used by musicians and students of music.

The Forbes Library, Northampton, Mass., had in 1902 about 7,500 volumes, sheets of music and musical literature, and in that year it supplied three per cent. of the population of the town with material for musical study.

Among the private libraries in Philadelphia, James Warrington has a collection of English and American Psalmody published prior to 1820, containing 7,000 volumes. Rev. L. F. Benson has a collection of hymn books. Oliver Hopkinson has an autograph Ms. of the Psalms of David; this was once the property of Francis Hopkinson, an ancestor of the present owner.

Essex Institute of Salem, Mass., has 1,000 volumes on music and 4,000 pamphlets.

An interesting collection at Cambridge University, England, is the one bequeathed by Viscount Fitzwilliam, who died in 1816. He left an annual interest on $500,000 and a large number of paintings, books, engravings and other works of art, including a collection of music in manuscript and printed.

The above information was obtained from Grove's Dictionary of Music and Musicians, the latest date being 1905. There are no books on the subject, but various articles have appeared in magazines. A committee of The Music Teachers' National Association issued a bulletin in 1921.

PRONOUNCED "JEEL-YE."

"Can you tell me the correct pronunciation of Gigli's name?"

It is not "giggly," as most Americans seem to think. It's 'jeel-ye,' with a slight accent on the first syllable.

Erna Cavelle at Hotel Vanderbilt

Erna Cavelle, soprano, was heard in concert Sunday evening, October 15, at the Hotel Vanderbilt. The young singer, who gained considerable popularity at Dixville Notch, N. H., during the past summer, sang with her accustomed charm "The Romance" from "Cavalleria Rusticana," Mascagni; "Pirate Dreams," Huerter; "From the Land of the Sky-Blue Water," Cadman, and "Song of the Open," by LaForge. As an encore she gave Cadman's "At Dawning." Miss Cavelle, together with Graham McNamee, baritone, sang duets by Goetz and Hildach.

American Girl Winning Success Abroad

Word comes from reliable sources of the successful debut of a Sibyl Sammis MacDermid artist-student in Italy. The young woman, Helena Gagliasso, known here as Helen Grahame Wait, while on a pleasure trip to South America in 1920, appeared in recital at the fashionable summer resort, Mar del Planta. She was immediately engaged for a month's season at the traditional theater, the Marconi, in Buenos Aires, singing the principal soprano roles in eleven performances of "Rigoletto," "Barber of Seville" and "Sonnambula." These she did without previous operatic experience, winning the acclaim of both audience and critics.

Encouraged by her success in South America, she went to Italy early in 1922 and was engaged after her first audition to sing "Sonnambula" in Rovereto and Trento. The same impresario offered her an engagement to appear in "Rigoletto" at Spezia and in "Barber of Seville" at Milano. After a few weeks she appeared in Milano in "Lucia' and "Sonnambula," creating a sensation in the latter opera, and has signed a contract to tour Italy for a period of six months.

Miss Gagliasso loyally attributes to Mrs. MacDermid, with whom she studied for five years, the credit for her vocal equipment. Her associates in the theaters are loath to concede that her art is entirely a product of America.

KNOXVILLE ENJOYS EDWARD JOHNSON

Local Items of Interest

Knoxville, Tenn., October 28.—Rarely has this city been so favored in musical offerings as when, on October 10, Edward Johnson appeared in concert at the Bijou Theater before a large and enthusiastic audience. The program, ranging from Handel to Strauss and Pizzetti, with arias from Puccini and Bizet, was varied and delightful throughout. To discriminate is difficult, but the unusual character of "I Pastori" and "Angelica" by Pizzetti, and "L'ane Blanc" by Hue, with explanatory introduction and translation of the text by the singer, made them appear almost the high points of the program. The splendid support of Hugh Porter, the accompanist, is also worthy of note and he, too, at the insistence of Mr. Johnson, shared in the applause.

TUESDAY MORNING MUSIC CLUB RESUMES ACTIVITIES

The Tuesday Morning Musical Club is resuming activities with renewed interest. A brief discussion of the development of music in the South, led by Mrs. Penland, at the morning meeting on October 10, was followed by illustration numbers from Gottschalk, John Jones and Victor Young, the latter two being Knoxville men. Mr. Jones played the accompaniments to his group of songs, sung by Kyle Jenkins, and they, as well as those by Victor Young (sung by Mrs. Stuart Lowe, soprano) gave proof that Knoxville has creative talent of note.

A series of artists' concerts is being sponsored by the club. Sophie Braslau, soprano; the French pianist, Magdeleine Brard, with Gerardy, cellist; the Chicago String Quartet and Werrenrath, combine in making this course one of unusual merit.

The Community Council is promoting a Dramatic Institute under the direction of Percy Burrell, post graduate of the New England Conservatory and a former president of that alumni. Mr. Burrell is affiliated with the National Community Council. E. L. E.

Mme. Knieszner to Teach in New York

Frances Wheeler Knieszner, lyric soprano, born in Hastings, England, is a direct descendant of the Hamiltons and Wheelers of Bristol, England, whose father, Hugh Wheeler, was prominent in finance and politics and whose mother (Evelyn Hamilton) dates her ancestry to the Evelyn's back to James II.

At the age of five Mme. Knieszner began her musical study, commencing with the piano, in which she acquired considerable proficiency. She later went to Paris to study vocal art with Mme. Mathilde Marchesi, remaining with her about three years. Following this, she continued vocal studies in Florence, Italy, under Vincenzo Lombardi for about eighteen months, and then returned to Paris where she studied under Trabadelo (the teacher of Mary Garden, Geraldine Farrar, D'Almores, etc.), who predicted a big future for her. During her residence in New York, Mme. Knieszner studied concert repertory with Victor Harris, under whose guidance she made remarkable progress. Mme. Knieszner expressed herself to a representative of the MUSICAL COURIER as follows:

"I feel ever grateful to Victor Harris, with whom I studied about six years, and from whom I learned the German, French, Italian and English classics as well as pure diction, and I will always remember the great interest he displayed in my advancement."

During the early part of the war Mme. Knieszner served in France as an ambulance driver, Red Cross nurse and interpreter, the latter because of her linguistic ability. Mme. Knieszner, who was formerly Mme. Germain, was married to the well known patent attorney, W. J. Knieszner, in 1922. She has had much experience as teacher in New York, and also in Cleveland, Ohio, where she was instructor of phonetics and dramatic art at the fashionable Laurel School and where, with the assistance of Prof. Arthur King of Bryn Mawr College, she produced Shakespeare's "Midsummer Night's Dream."

While visiting Giorgio Sully in his New York studio, Mme. Knieszner, then known as Mme. Germain, was engaged by impresario Sigaldi for operatic appearances in Mexico City to sing opposite Bonci, but owing to the sudden death of her father, Mme. Knieszner was obliged to cancel this engagement. She has decided to remain in New York and devote her entire time to teaching vocal art at her residence, 439 West End avenue. Among her pupils are several who hold prominent positions on the concert and operatic stage.

Judson House a Thorough Musician

Judson House, the tenor, is also noted as a thorough musician, being an organist as well as an accomplished pianist. For instance, at the last Asheville Music Festival in August when Fred Patton, the baritone, was called upon to give an unexpected encore with piano accompaniment and no regular accompanist was present as the performance was with orchestra, Mr. House jumped into the breach and played the difficult music of Moussorgsky's "Song of the Flea" for the first time from sight and was liberally applauded by the audience for assisting his brother artist and adding to the enjoyment of the occasion.

Also, Mr. House's musical activities are not limited to singing and accompanying—he is also a promising composer. Not long ago he wrote a song entitled "Evening and You," which is about to be published by one of the well known New York music publishing houses on account of its unusual success when first presented by the artist during a recent New York engagement.

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Luella Meluis—"the International Soprano"

How it was that a foreign correspondent, traveler, music lover and linguist happened to give to Luella Meluis the title of the international soprano—a title used thereafter by all European music critics when the name of Luella Meluis appeared—has just been related.

James A. Graham, special correspondent of the London Daily Mail, who, by reason of his ability to speak seven different languages fluently, had acted as interpreter for many of the other correspondents of the hundreds of newspapers represented at the Versailles Peace Conference, was sojourning in Cannes, which is situated but a short distance from the Italian frontier in southern France, at the time Luella Meluis gave a remarkable performance of "Lakme" at the opera house there. The following day Mr. Graham sought an interview with Mme. Meluis and, being unable to decide from her name what nationality she was, he conducted his conversation in Italian, owing to the opera having been sung in that language.

At her equally successful appearances in Monte Carlo, where the French language was used, and likewise later in Paris, the same Mr. Graham happened to be present. Then when Mme. Meluis went to London, just previous to sailing for America, Graham, who had returned to London from his sojourn on the Continent, met Mme. Meluis again after her concert appearances there, when to his surprise she laughingly greeted him in perfect English.

At the time of the Disarmament Conference at Washington, Mr. Graham, who covered it, again heard Luella Meluis, and the result was a story to his paper that truly he had discovered "The International Soprano."

America Welcomes Marcel Dupré

Six thousand persons welcomed Marcel Dupré at the opening recital of his transcontinental tour in New York on October 3 and Montreal on October 5. In both cities M. Dupré received an ovation. The New York Herald reports: "Marcel Dupré again proved himself a master, and the extraordinary virtuoso that he is." In Montreal, where he opened his Canadian tour, the audience numbered over four thousand persons. The critic of La Press said: "Dupré possesses the total of all that is humanly possible to conceive in a virtuoso. More, he composes with the great gifts of a master and improvises with a disconcerting rapidity and intensity. The audience was in absolute ecstasies." La Patrie stated: "It was an unforgettable festival of art." Philip King, writing in the Montreal Daily Star, exclaimed: "It was one of the most ennobling and inspiring performances Montreal has heard in years. So profound a tribute to Bach has not been paid to his genius within our recollection."

Following the Montreal concert M. Dupré left for a tour of the Maritime Provinces, which inaugurates his record-breaking tour of eighty recitals on this continent. The management of the Dupré tour reports that from now on further bookings will be limited to points in the vicinity of cities already booked.

Etta Hamilton Morris Busy

The Philomela, under the direction of Etta Hamilton-Morris, has engaged as solist for its first concert on December 4, Albert Spalding, violinist. The club this season has secured the opera house of the Brooklyn Academy of Music for its two subscription concerts, owing to the fact that the Music Hall has become too small to accommodate the increasing audiences.

Among Morris pupils recently engaged are: Arthur F. Allie, baritone, concerts at Three Rivers, Wis., Millford, N. J., and St. George, S. I.; Herman C. Pantley, tenor, concerts at Three Rivers, Wis. and St. George, S. I.; Hazel Clark-Kent, soprano, engaged as soloist at the Church of the Incarnation, Brooklyn, and broadcasted from New York, November 6; Robert D. Paul, tenor, and Cora Shepardson-Diehl, soprano, soloists at the Illuminati Club, Brooklyn; Mathilda Lindsey, soprano, broadcasted from New York, October 30; Daisy Krey, contralto, broadcasted from Newark in September, and has been engaged as soloist in the oratorio series at St. James Episcopal Church, Brooklyn, singing "Hymns of Praise" and "Elijah," both by Mendelssohn.

More Two-Piano Recitals by the Lhevinnes

For another season the playing of Josef and Mme. Rosina Lhevinne will delight audiences throughout the country. In the work of these artists there is a synchronization of every note and phrase so startling in its unity that, were it not for the evidences of one's eyes, one would not believe it possible that two individuals were playing. This season the Lhevinnes will add to their repertory a "Caprice" for two pianos, written by Ernest Hutcheson. The work is still in manuscript, and, it may safely be said, will have its first performance in public, as Mr. Hutcheson has rewritten the greater part of the original, which he and Harold Randolph played at one time in their two-piano recitals.

A recent booking for the Lhevinne combination is in the Tarrant Series in New Orleans.

Von Klenner Believes in Registering Teachers

At the hearing before the mayor in the City Hall a fortnight ago Baroness Katharine Evans von Klenner, founder and president of the National Opera Club of America, representative in America of the Garcia vocal method, made a few remarks, which, coming from such an authoritative source, were heard with utmost attention. Unfortunately, time was limited and she was unable to explain her idea in detail. Briefly this was, that all teachers, following the finishing of a course of study, should be registered the same as physicians, dentists and all legal practitioners. While opinions as to the best method of controlling teachers may vary, this plan, she thinks, might solve all difficulties, for it would close out those who were unfit, and those who did not have a diploma could not present proper credentials.

Middleton Back From Australia in November

Arthur Middleton, now appearing with sweeping success in joint recital with Paul Althouse in Australia, is due to arrive in San Francisco on November 24, after having spent three months singing in the Antipodes. Mr. Middleton will immediately resume his musical activities in this country on the Pacific Coast, and will sing in California until the first of the year, after which his engagements take him into northwestern territory.

Potter Wins Exceptional Praise From Noted Critic

Praise of an altogether uncommon nature was meted out to Harrison Potter, the excellent Boston pianist, by Philip Hale, critic of the Boston Herald, after appearing at one of Mr. Potter's recitals. Mr. Hale commented on the pianist's performance as follows:

Mr. Potter, amiably disposed, did not inflict a long winded sonata on his audience. Possibly he considered Schumann's "Novelette" with its capricious fancifulness and its characteristically dreamy pages a more than satisfactory substitute. The program was well arranged, interesting and not too long. Would that some other pianists



HARRISON POTTER.

would follow Mr. Potter's example! Mr. Potter, in his modest way, gave more pleasure by his playing than many pianists with resounding names and flaming reputations.

Mr. Potter respects the limitations of the piano; he knows how to coax and caress it so that in gratitude it sings for him. He has an agreeable touch, a nice perception of values, musical taste. His technic is adequate for what he undertakes. A pianist is often known at once by his treatment of little compositions. After Mr. Potter had played Bach's "Sarabande," one was persuaded that it would not be imprudent to hear him interpret the pieces that were to follow. Mr. Potter, by his delicacy and fine feeling, his brilliance when brilliance was required—not metallic or wall-shaking brilliance—gave no cause to the hearer for regret.

Schola Cantorum Plans

The Schola Cantorum announces that its first program, at Carnegie Hall, December 20, will be devoted to Christmas music, the main feature of the concert being the performance of a Christmas legend by the Barcelona composer, Nicolau, whose former works found so much favor with previous Schola audiences. There will also be a number of Basque songs never before heard outside of San Sebastian, as well as a group of French, Provencal and Belgian noels, a Christmas motet from Holland, and a number of children's songs.

The program for the second concert, on March 14, will contain a group of French and Italian spring madrigals, a set of mixed choruses by Brahms, a repetition, by request, of Pizzetti's "Threnody for Hippolytos," sung at a last year's concert, compositions (to be sung from manuscript) by Spanish composers whose works are new to this public, and a group of Irish, Swedish and Norwegian folk songs and dance tunes in their authentic arrangements by Sir Villiers-Stanford and by Grieg.

The organization also announces that it has engaged Louis Robert as accompanist and assistant conductor for the chorus, to succeed Carl Deis, who has been obliged to sever his connection with the organization after twelve years, through pressure of other work. Mr. Robert came to this country a short time ago from Holland, where he was leader of choral societies in the cities of Leyden and Haarlem, as well as solo organist, and where he served as assistant conductor to Willem Mengelberg.

Edwin L. Turnbull Entertains

Musicians of the Johns Hopkins and the Baltimore Symphony orchestras spent a recent week end at the Woodmont Rod and Gun Club as guests of Edwin L. Turnbull, president of the Johns Hopkins Musical Association. While there a concert was given by these Baltimore players (including four violins, viola, cello, bass, flute, oboe, bassoon, trumpet and trombone) under the direction of Gustav Strube. The party made the round trip of nearly 300 miles by motor, and en route from Woodmont gave an informal concert at Hagerstown and were enthusiastically received.

Jordan's San Antonio Recital November 23

Mary Jordan, contralto, will give her annual recital in San Antonio on November 23. She has had a busy summer golfing, hunting, fishing, motoring, etc., not to mention the time spent in preparing her programs for the 1922-23 season.

ALFRED HERTZ GIVEN GREAT OVATION AT OPENING CONCERTS

Initial Symphonic Program Reveals Orchestra in Magnificent Form

San Francisco, Cal., October 26.—The Twelfth season of the San Francisco Symphony Orchestra began on Friday afternoon, October 20, in its new home, the Shubert-Curran Theater. Alfred Hertz, who entered upon his eighth year as conductor of this organization was given a hearty and cordial reception. After each number this demonstration of approval was exhibited, and at the intermission the large stage was banked with floral tributes.

The symphony of the day was the Brahms C minor which the orchestra played as the opening number. It was given in a magnificent manner. The Brahms was followed by Liszt's "Mephisto" waltz, and as the last number Mr. Hertz selected Stravinski's "L'Oiseau de Feu." All were excellently done but it was the Brahms work, which Mr. Hertz read with a dignity and reverence, that captivated the entire body of music lovers. The same program was repeated at the Sunday concert. C. H. A.

De Luca and Keener Score in Benefit Recital

Giuseppe De Luca, baritone, and Suzanne Keener, coloratura soprano (both of the Metropolitan Opera Company) gave a joint recital on November 2, at the Brooklyn Academy of Music, for the benefit of the Brooklyn Baptist Orphanage. The net profits of the concert amounted to more than three thousand dollars. Both artists sang with their usual great success—De Luca gave seven encores and Miss Keener, six. The affair was a brilliant one, both socially and musically.

Novaes Triumphs in South America

The news that Guiomar Novaes, the Brazilian pianist, is returning this season for another country-wide tour brings also the added details of her South American triumphs, for during the past year she has been journeying from city to city giving of her extraordinary art. From farthest Bahia to Rio de Janeiro, Santos, Sao Paulo, to Montevideo and Buenos Aires, she has traveled and been enthusiastically received everywhere.

Ruffo, Nyiregyhazi and D'Arle at Biltmore Musicale

The second of the series of Biltmore Friday Morning Musicales will take place on November 17 in the Grand Ball Room of the Hotel Biltmore. The artists on this occasion will be Titta Ruffo, baritone of the Metropolitan Opera Company; Erwin Nyiregyhazi, the Hungarian pianist, and Yvonne D'Arle, soprano of the Metropolitan.

Patton Busy During November

Among the engagements that Fred Patton will fill during November will be one at Carnegie Hall, New York, in the first performance of Gallico's "Apocalypse" by the New York Oratorio Society, and appearances in Sewickley, Pa., and Youngstown, Ohio, on November 27 and 28 respectively.

Hughes Pupil to Appear With Detroit Orchestra

Solon Robinson, artist pupil of Edwin Hughes, has been engaged as soloist with the Detroit Symphony Orchestra for January 14.

Paperte to Sing for Orpheus Club

Frances Paperte, mezzo soprano of the Chicago Opera, has been engaged by the Orpheus Club of Toledo, William Ryder, conductor, as the soloist for its opening concert on November 16.

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BOSTON HEARS NOTABLE DEBUT RECITAL BY NEDELKA SIMEONOVA

Moiseiwitsch Scores with Boston Symphony Orchestra—Heifetz's Success in Recital—Conservatory Notes—Rheims Acknowledges Gift—Conservatory Memorial for Samuel Carr

Boston, Mass., November 5.—A very auspicious artistic beginning was made in this city last Saturday afternoon when Nedelka Simeonova, the charming Bulgarian violinist, gave a recital in Jordan Hall. Miss Simeonova's program was well calculated to test her abilities. In detail it comprised a chaconne in G minor by Vitali, the Mendelssohn concerto, Lensky's great aria from Tschaikowsky's opera, "Eugene Onegin," a canzonetta by d'Ambrosio, a Mozart rondo transcribed by Kreisler, an Andalusian romanza by Sarasate, and a Piedmontese rhapsody by Sinigaglia. Mary Shaw Swain, the well known pianist, was an expert accompanist—artistic and helpful without being obtrusive.

Although still in her teens, Miss Simeonova's playing disclosed a surprising mastery of the graces and powers of the violin. Her technic is adequate—even brilliant when desired—her tone warm and full, her intonation quite without flaw. She has keen tonal sensibilities and phrases her music beautifully. Miss Simeonova responds readily to the emotional content of her pieces, with the result that her interpretations are invariably sympathetic and convincing. Thus, her performance of the familiar concerto was thoroughly musical, without sentimental excesses and mannerisms, and altogether enjoyable, while her playing of the other pieces maintained this high standard. Indeed, Miss Simeonova revealed a degree of virtuosity which entitles her to a high place among contemporary girl violinists. A good-sized audience expressed its approval very vigorously, necessitating a considerable lengthening of the program. It is to be hoped that she may soon be heard with orchestra; it is a distinction that she richly merits.

Moiseiwitsch with Symphony.

Benno Moiseiwitsch, pianist, scored a brilliant success last Friday afternoon and Saturday evening, October 27 and 28, when he appeared as soloist with the Boston Symphony Orchestra in Symphony Hall. Mr. Moiseiwitsch played Tcherepnin's concerto, a severely exacting composition that was over full of difficulties for soloist, conductor and orchestra. The pianist's prodigious technic and the quiet authority with which he plays contributed to a highly successful performance and he was warmly recalled.

The other numbers of the program included Vaughan Williams' fantasia on a theme by Tallis, for a double stringed orchestra (first time here); Mozart's delightfully gracious symphony in E flat major, and Liszt's dramatic symphonic poem, inspired by Kaulbach's mural painting, "The Battle of the Huns."

The novelty by Williams was composed for a festival at Gloucester, England, and was performed there in the Cathedral in 1910. Tallis, a composer of the Elizabethan era, wrote some religious music and Williams' interesting fantasia maintains the devotional mood throughout. This work gave the strings an excellent opportunity to demonstrate their qualities, and they rose to it in a manner that won them enthusiastic applause.

Heifetz Plays.

Jascha Heifetz, Russian violinist, gave his first Boston recital of the current season last Sunday afternoon, October 9, in Symphony Hall. He exhibited his familiar skill in a well varied program, containing numbers by Nardini, Mozart, Beethoven, Wieniawski, Sgambati and Grasse. A capacity audience gave him a warm welcome, many encores being necessary to satisfy the insatiables.

Rheims Acknowledges Gift.

The following letter from the Mayor of Rheims, France, acknowledges receipt of the sum raised from a benefit concert given under the auspices of the New England Conservatory of Music at Jordan Hall last May:

République Française Reims le 13 juillet 1922.
Marie de Reims
Monsieur le Directeur du Conservatoire de Boston

Monsieur le Directeur:

M. Hansen nous communique la lettre par laquelle vouz lui faites l'envoi d'un chèque de 2.380 francs provenant d'un concert donné par les élèves du Conservatoire de Boston, en faveur de l'Ecole de Musique de Reims.

Au nom de la Municipalité et de la Ville de Reims, je vous addresse l'expression de notre profonde gratitude pour le geste de solidarité de vos jeunes élèves à l'égard des étudiants rémois.

Grâce à la générosité témoignée par nos Amis d'Amérique, nous espérons que notre Conservatoire pourra dans quelques années recouvrir sa prospérité d'avant guerre.

Avec nos vifs remerciements, veuillez agréer, je vous prie, Monsieur le Directeur, l'expression de mes sentiments les plus reconnaissants et les plus distinguées. Le Maire.

The Dean of the Faculty also received a letter from Monsieur Hansen, Director of the School, expressing his personal appreciation of "ce nouveau geste de fraternité." He writes further that he has requested the Mayor of Rheims to authorize him to use the money to establish a series of orchestral concerts in Rheims, as he will thereby be able to bring from Paris whatever musicians are necessary to complete his orchestra, and make it possible to perform the classical repertory.

Conservatory Memorial for Samuel Carr.

The faculty of the New England Conservatory of Music has drafted and engrossed the following resolutions in memory of Samuel Carr:

The faculty of the New England Conservatory of Music desire to place on record their sense of profound sorrow and of inestimable loss in the death of Samuel Carr, president of the Board of Trustees of the Conservatory.

Mr. Carr was an unusual example of an able and influential man of affairs who gave unsparingly of his time, effort and wise counsel to the advancement of cultivation in the Fine Arts, especially Music. A musician by education and avocation, he was devoted to the interests of the art in Church, School and City. As a trustee of the Boston Public Library for many years he exercised a strong and helpful influence in a field of great importance. As a friend of music and of musicians he was a generous, sympathetic and enthusiastic music lover in the best sense of the words.

In his office as president of the trustees of the Conservatory, Mr. Carr, by reason of his broad and varied experience, combined keen technical appreciation of the needs and opportunities of the institution with thorough and constructive business methods. He was sincerely interested in the progress of our students, and in their behalf and to the school gave liberally of his great abilities and of his means.

His kindness, generosity and cordial, friendly spirit will ever be held in grateful remembrance.

By direction of the faculty, these minutes are to be spread upon the records, and a copy sent to Mr. Carr's family with the expression of our deepest sympathy and sense of loss.

For the faculty,
George W. Chadwick, director, Arthur Foote.
Ralph L. Flanders, general manager, Frederick S. Converse,
Wallace Goodrich, dean of the faculty, Committee,

Conservatory Notes.

Before the Copley Society of Boston on Monday evening, October 30, at the Harvard Musical Association, a program was given by Mary Silveira, soprano, and Millicent Chapman, pianist, under the auspices of the society's music committee. It was Miss Silveria's first public appearance in Boston. She is a Gloucester girl whose voice was first developed by a local teacher, and who is now doing advanced work at the New England Conservatory of Music. She sang selections from Puccini, Bemberg, Hue, Dell Acqua and Charpentier, and, in English, from Curran, Charles A. White, Carey and Brewer. Miss Chapman, well known pianist, was heard in Chopin, Debussy and Cyril Scott numbers. J. C.

To Mme. Schumann Heink—an Editorial

The following editorial appeared in the Miami District Daily News, after Mme. Schumann Heink's recent appearance in that Kansas town:

Greetings: Music lovers of this district are glad to pay their respects to the famous and lovable Schumann Heink. Ottawa county boys who served overseas are glad to have you in our midst. The American Legion Post which regularly meets tonight has postponed its meeting so that any member who desires may have the opportunity of hearing again that wonderful voice which thrilled them during the exciting days of the war when they were preparing to go "over there." A great crowd will pay you homage tonight. Our hearts are with you. We like the way you served despite the hyphen in your name, and if all Americans of foreign birth had been so loyal as you the hyphen would never have been a disgrace, rather an honor. So we gladly welcome to Miami and to this great district Mme. Schumann Heink, the greatest contralto singer in all the world. This city and this district is honored by your presence. The Miami Music Club is responsible for your presence, and we take off our hats to the enterprise of an organization which had the temerity to make your visit possible. We hope it will not be the last time we are so honored.

Jardon Singing on Tour With San Carlo

Since the close of the San Carlo Opera Company's season at the Century Theater, New York, Dorothy Jardon has been on tour with that organization, singing her vivid portrayal of Carmen She will also appear with the company in Philadelphia.

Harold Land Sings at Warren Funeral

Harold Land, baritone, has been singing "There Is No Death" (O'Hara), and has made such a reputation with it that he was specially requested by the family of the late Eliot Warren to sing it at the latter's funeral in St. Thomas' Church, Oct. 27. Dr. Tertius Noble, president of the National Association of Organists, accompanied Mr. Land.

Fall Engagements for Mrs. Lawson

Franceska Kaspar Lawson began her 1922-23 season on October 20 by giving a recital at Alderson College, West Virginia, after which there were appearances in Salem W. Va.; West Milford, W. Va., and a week's engagement in eastern Kentucky. In November Mrs. Lawson will give her second recital at Lander College, Greenwood, S. C., and she also is scheduled to sing in Wadesboro, Durham, and Edenton, N. C.

Eva Feldstein Presents Artists in Concert

Eva Feldstein presented several artists in concert at the Marinette Theater, Marinette, Wis., September 29. Alvene Resseguie, contralto, assisted by Winsome Worthen, soprano, and Mrs. Curry Prescott, pianist, gave an interesting program. A large and representative audience was present and thoroughly appreciated the concert. Each artist won hearty applause and Miss Feldstein played excellent accompaniments.

Musicians Hear "The Yankee Princess"

"The Yankee Princess," at the Knickerbocker Theater, New York, is attracting many musicians. Among those noted at a recent performance were Alma Gluck, who entertained a party of eight, Schumann Heink, Antonio Scotti and John Powell. Frances Alda also attended one of the performances. Some of these musicians heard the opera sung in Vienna and are interested in the American production.

Artists for Monday Morning Musicales

The artists to be presented in the Monday Morning Musicales in the ballroom of the Bellevue-Stratford, Philadelphia, are as follows: Sergei Rachmaninoff, Inez Barbour, Olga Samaroff, Alfred Cortot, Hans Kindler, Maria Ivogun, Kathleen Parlow and Alexander Schmuller. The dates for the concerts are November 20, December 11, January 8, January 22, February 8 and February 19.

Paul Reimers Returns From London

Paul Reimers, whose beautiful tenor voice won new admirers during his summer's stay in London where he gave several recitals, returned to New York on the S. S. Reliance. He was tendered an Australian contract, but his American season is already booked, including appearances with the Matinee Musicale of Duluth, Minn., and in the Blackstone Musical Mornings, Chicago.

R. E. Johnston Receives Telegram

Gigli recently sang in Grand Rapids, Mich., with great success, and in connection therewith R. E. Johnston has received the following telegram: "Concert tonight a great success. Gigli in magnificent voice. Audience which packed the Armory was thrilled with wonderful program. Kindest regards. (Signed) Mrs. Armen S. Kurkjian, Mary Free Bed Guild."

Florence Macbeth Starts on Coast to Coast Tour

Florence Macbeth, American coloratura soprano of the Chicago Opera, has just started on a thirty weeks' concert tour which takes her to practically every State in the Union, from the Atlantic to the Pacific. Miss Macbeth, in addition, will also sing a number of performances with the Chicago Opera toward the end of the season.

Ethel Pyne's Successful Appearance

Ethel Pyne, soprano, who recently gave a successful recital at Aeolian Hall, winning for herself many excellent criticisms from the New York press, appeared for the Actuarial Party when she rendered several songs, again winning her large audience by her delightful soprano voice which she uses with skill.

Samaroff With St. Louis Orchestra

Olga Samaroff will be heard in recital in Cleveland on November 14, with Hans Kindler in Philadelphia on November 19, and as soloist with the St. Louis Orchestra under Rudolph Ganz on November 24 and 25.

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FOREIGN NEWS IN BRIEF

BAVARIAN GOVERNMENT RECOGNITION FOR BRUNO WALTER.

Munich, October 15.—The Bavarian State Department for Education and Culture has bestowed upon Bruno Walter, hitherto director of the Opera, the honorary title of "professor" in recognition of his untiring efforts in the interest of his art. This is the first time since the revolution that the Bavarian Government has bestowed this title upon an individual not in active state service (Walter left his post on September 30), a revolutionary law having, in fact, been passed against the practice. A. N.

NEW USE FOR GERMAN WAR LORD STATUE.

London, October 15.—The Federation of British Music Industries has heard that the Town Council of Neuhaldensleben has decided to demolish the local statue of ex-Kaiser Wilhelm II. and to use the metal thus saved for more homely purposes, i. e., for replacing the pipes of the Parish Church organ, which in their turn had been converted into munitions during the great war. G. C.

LEGINSKA CONCERT IN LONDON.

London, October 20.—Ethel Leginska is giving an orchestral concert at the Queen's Hall, London, with Eugene Goossens and his orchestra on November 24, at which there will be the first performance in London of her own symphonic poem. Leginska herself is playing the Mozart A major concerto, and the program also includes her "Six Nursery Rhymes" for soprano voice and orchestra, in which the solo part will be taken by Elene Defrey. G. C.

IMPORTANT ORCHESTRAL NOVELTIES FOR LONDON.

London, October 18.—British novelties to be produced at the new Queen's Hall Orchestra's season of symphony concerts, which opened on October 14, include Holst's "St. Paul's Suite" for strings, York Bowen's "Eventide," Arnold Bax's "Tintagel" and Arthur Bliss' "Colour" symphony. For November 11 the first performance in England of Joseph Suk's symphonic poem, "Asrael," is announced, and on January 27 Dohnanyi will be the soloist in his "Variations on a Nursery Song for Orchestra and Pianoforte Obligato." Another interesting visitor is Ravel, who is to make his first appearance in London as a conductor on April 14; he will direct his "Ma mere l'oye" and "La Valse." G. C.

NEW CONDUCTOR AT MUNICH A GREAT SUCCESS

Munich, October 21.—Hans Knappertsbusch, Prof. Bruno Walter's successor, was officially installed on October 4 as director of the opera in Munich; the official act took place in the foyer where each department was represented by delegates. The new director delivered a short address in which he promised to follow the high standard set by his famous predecessors, Hermann Levi, Felix Mottl and Bruno Walter. In the evening he gave a splendid reading of Wagner's "Tristan and Isolde" and receiyed a rousing welcome from an enthusiastic audience. A. N.

DANISH CELEBRATION FOR ROYAL THEATER ANNIVERSARY

Copenhagen, October 15.—In connection with the celebrations here of the Royal Theater's two hundredth anniversary, now under preparation, a performance of Nielsen's charming comic opera. "The Masquerade," is announced, the libretto of which is built up on a comedy by Holberg, the Molière of Denmark. "The Masquerade" will be given under the bâton of Mr. Holberg, with the assistance of our principal operatic stars. Leander's part will again be sung by the Nestor of Danish actors, Peter Jerndorff, who celebrates his eightieth birthday this year. The revival of two other operas is also announced, Lange-Muller's "The Blood of the Vikings" and Peter Heise's "King and Constable," Denmark's national opera *par excellence.*

As a souvenir of the festivities, the chamber singer, Fenna Frederiksen, has received from the king the gold medal, "ingenio el arti." The singers, Albert Holberg and Niels Hansen, have been nominated Knights of Daneburg, while the conductor of the royal chapel, who was already a knight, has received the badge of the "Danebrogsmiend." F. C.

NEW D'ALBERT OPERA TO HAVE MUNICH PREMIÈRE

Munich, October 20.—Eugen d'Albert, famous pianist-composer, has written a new opera with the title, "Mareiken von Nymwegen," based on an old Flemish legend, which will have its first performance during the coming season in Munich. D'Albert's comic opera, "Die Abreise" (composed 1898), will also be revived as the first novelty of the season. A. N.

HUBERMAN OPENS COLOGNE SEASON

Cologne, October 5.—Huberman, the violinist, opened the season here in the great Gurzenich Hall, which was filled to overflowing. The principal items of his program were sonatas by Schumann and Franck, and he met with his usual success. Gertrud Bindernagel, soprano from the Berlin opera, was his assistant artist. Hannelore Ziegler, dancer, who was in America last year, and is going over for a second tour shortly, won fresh success here in a dance evening. Dr. H. U.

BACH FESTIVAL AT BRESLAU

Breslau, October 12.—The tenth German Bach Festival has just come to an end here and was a notable success. It began with a concert that was mainly an organ recital, which introduced works of Bach's predecessors. Other features of the festival were a Protestant church service, after the fashion of the time of Bach; a church concert, by the Sing-Akademie; a spiritual concert, by the Breslau Bach-Verein, under the direction of Max Schneider, and a chamber music concert. Of special interest was the performance of the grand cantata, "Es erhub sich ein Streit," by Johann Christoph Bach, given by the united choruses of the Sing-Akademie and Bach-Verein, under the direction of Georg Dohrn. Dr. H. M.

EDWARD WEISS, AMERICAN, SUCCESSFUL IN HAMBURG.

Hamburg, October 15.—A very promising talent is the young Busoni pupil, Edward Weiss, the American pianist, who made his debut here and of whom much may be expected in the future. His brilliant, well-grounded technic was especially noticeable in the polyphony of his playing. He possesses, too, a wealth of tone color, which enabled him to give Liszt's "Weinen und Klagen" Variations after Bach with an almost organlike effect. Also with pieces by his master, Busoni, the rarely played C major sonata by Weber—in which one would have liked a little more expression of its romantic spirit—and with several of the great Liszt studies he made a strong impression and had altogether a great success. A. S.

Peirce's Choral Society Gives Concert

The West Newbury, Mass., Choral Society, John Peirce director, gave its fourth concert on Wednesray evening, October 25, in the West Newbury Town Hall before a large audience. A miscellaneous program, comprising the cantata "Fair Ellen," by Max Bruch, selections from opera and oratorio, and groups of solos by the assisting artists, was well performed. The following comment on the concert appeared in the Haverhill and Newburyport papers.

"The chorus sang with fine harmony and were very responsive to their director. The assisting artists last evening—Miss Gertrude Carey, soprano, of Haverhill; Miss Osirene Rowell, soprano, of Groveland, and George Dane, baritone, of Boston—were well received. Mrs. Disa L.



JOHN PEIRCE.

Adams made an excellent accompanist. Director John Peirce was presented with a gift of gold after the concert from the chorus, the presentation speech being made by Rev. Glenn Tilley Morse." (Newburyport News.) "Additional honors were won by the West Newbury Choral Society in the fourth concert given Wednesday evening in the West Newbury Town Hall. A capacity audience expressed its satisfaction with hearty applause. Miss Carey on her first appearance in West Newbury made a favorable impression. Mr. George Dane was received with favor. Miss Rowell is a favorite in local musical circles. Mrs. Disa Adams was an intelligent accompanist." (Haverhill Gazette.)

Next spring Mr. Peirce is planning to give the oratorio, "Elijah," with assisting soloists from Boston.

Philharmonic Notes

The New York Philharmonic Society will give four concerts during this week, the second pair in the season's Thursday evening and Friday afternoon series at Carnegie Hall on November 9 and 10, and the opening performances in the Carnegie Hall Saturday evening series and Brooklyn Academy Sunday afternoon concerts on November 11 and 12, respectively. Josef Stransky will conduct the four concerts and will present for his novelty offering on Thursday evening and Friday afternoon Leo Weiner's scherzo for orchestra. Joseph Hollman, cellist, will play the A minor concerto of Saint-Saens. The symphony to be given is the second of Brahms, and the program will conclude with Liszt's symphonic poem, "Tasso."

Arthur Shattuck, American pianist, will be the soloist on the Armistice Day program prepared for Saturday evening, November 11, playing Saint-Saens' fifth piano concerto. Sgambati's "Te Deum Laudamus" and Chadwick's "Jubilee" have been chosen as appropriate in character for the occasion, and the program will include the Rimsky-Korsakoff symphonic poem, "Scheherazade," Scipione Guidi playing the violin solo which represents the story-teller of "Arabian Nights."

At the first Brooklyn concert of the Philharmonic, Conductor Stransky's program will include the second symphony of Brahms in D major, Liszt's "Tasso" and "Salome's Dance," from Richard Strauss' opera, "Salome." Arthur Shattuck will play the fifth piano concerts of Saint-Saens as on the preceding evening at Carnegie Hall.

The Philharmonic Society reports a material increase in the attendance at its opening concerts over that of last year for the corresponding performances, citing the fact that this year's opening program was entirely orchestral, while last season's included a soloist. In spite of the handicap of no soloist, the box office returns showed an increase.

A Festival of Medieval Music

Karlsruhe, October 16.—The first attempt to perform mediaeval music in the manner and in the environment of its period has recently been made here with considerable success. During three days the mediaeval halls of the Baden Art Galleries, filled with mediaeval objects and works of art, interesting examples of both secular and sacred music of the middle ages, beginning with the early fifteenth century, were sung and played. Mediaeval literary works, which were read between the musical offerings, helped to heighten the atmosphere. The whole undertaking was prepared by Prof. W. Gurlitt, of Freiburg University, who placed his historical library at the disposal of the artists. He was supported by the monks of the Benedictine abbeys of Beuron and by Maria Laach, which occupy leading positions in the cultivation of plain chant. A small chamber chorus of the Karlsruhe Society of the Friends of Music under the direction of Dr. Curjel also co-operated. Appreciation of these offerings was extraordinary. M. U.

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NEW YORK CONCERTS

(Continued from page 31)

lips, soprano, was the vocalist, and Lydia Olson played the accompaniments very satisfactorily.

The Tollefsen Trio opened the program with a group of numbers. The artistic work and musicianship of this trio is well known to New York concert goers. The second number was given by a group of three dancers, all individual and certainly to be classed as a novelty. The costumes were colorful and correct as to the provinces and time which the dances represented. The third group was offered by the cellist, Paul Kefer. The two numbers, "Canzone," Brush, and "Allegro de Concert," Saint-Saëns, were received with considerable interest by the large audience.

The next group contained four Scandinavian Folk Songs, sung by Martha Phillips, with Carl Lamson as accompanist. These were followed by another group of dance numbers, of which the "Vingaker dans" was particularly interesting. Each of the soloists contributed another group. The tenth and last was made up of four dances each more interesting than the other, particularly the one entitled "Ox Dance." This number has been commented on before in the MUSICAL COURIER.

The entire program was well balanced and the supporting artists lent considerable variety. There seems to be little reason why this organization of dancers should not meet with success in this country.

SUNDAY, NOVEMBER 5

NEW YORK SYMPHONY AND CALVE

Emma Calvé was the special soloist with the New York Symphony Orchestra at Aeolian Hall, Sunday afternoon, November 5. As at her reappearance last year, the audience was exceedingly enthusiastic. Mme. Calvé, in her first song "Stances de Sapho" from "Sapho" (Gounod), with orchestra, did not quite come up to expectations, except in the ending, which did indeed furnish a thrill. However, in her group with piano, her wonderful artistry asserted itself. "My Native Land" and "Berceuse" by Gretchaninoff, "Sérénade des Pecheurs de Perles" (Bizet), "La Captive" (Berlioz) and "Chanson Espagnoles" (Alvarez) were beautifully rendered with the fine interpretation and musicianship for which Mme. Calvé is noted. After many recalls an encore was granted and no sooner had the accompanist started the strains of "Clavelitos" and Mme. Calvé began her accompanying gestures of snapping fingers and so forth than the audience broke forth into applause. Although in most of the songs there was occasionally uncertainty of intonation, the audience forgave her for that and admired her for her great dramatic instinct. Her low tones were rich and warm and many of her high tones were also beautiful. Yvonne Dienne was the sympathetic accompanist at the piano.

The gay eighth symphony of Beethoven was the first orchestral offering, and into the reading of this, Conductor Damrosch put much spirit and verve, which met with a ready response from his fine body of musicians. A new offering was "From the Apocalypse," by Liadow, marked "First time in New York." The Russian composer based this very dramatic work on the first three verses of the tenth chapter of the Book of Revelation. The third verse —"And cried with a loud voice, as when a lion roareth; and when he had cried, seven thunders uttered their voices." —seemed particularly to be illustrated, as there was plenty of noise and brilliancy. Parts were reminiscent of Wagner. The program was concluded with "Midsonmarvake," an interesting Swedish rhapsody by Alfvén, a Swedish composer. In this "Midsummer Wake" a festival—a rustic revel—is portrayed, a lively folk-tune being introduced by the clarinet. The second theme is humorously brought in by the bassoon and repeated by the English horn. After the entrance of other instruments and other themes, group by group the whole orchestra joins in the merrymaking, which grows more and more boisterous to the end. It was well played and delighted the audience.

ILLUMINATO MISERENDINO

Illuminato Miserendino, Italian violinist, gave a recital in Town Hall on Sunday evening, November 5, before a large and appreciative audience. His program was made up of sonata, C minor, op. 45, Grieg; concerto, D minor, Wieniawski; Hungarian Dance, No. 5, Joachim-Brahms; "Indian Lament," Kreisler; "Rhapsody Piemontese," L. Sinigaglia; "Polonaise Brilliante," No. 2, Wieniawski.

That he pleased his audience was evident from the sincere applause bestowed. He created an excellent impression with his playing of Wieniawski's concerto, as well as the same composer's "Polonaise Brilliante." In the opening number, Grieg's sonata for piano and violin, Frederic Kahn, who was at the piano, shared honors with Mr. Miserendino. Joachim's transcription of Hungarian Dance, No. 5, by Brahms, as well as "Indian Lament," Dvorak-Kreisler, and "Rhapsody Piemontese," by Sinigaglia, were likewise effectively produced and to the entire satisfaction of the audience.

The New York Times comments as follows: "He varied the usual violin repertory with one work by a compatriot, Sinigaglia's "Piemontese Rhapsody," which was cordially received by an audience quick to recognize its Italian grace of rhythm and melody," while the Herald said: "The audience seemed to enjoy greatly the music presented."

FRANCIS ROGERS

Francis Rogers is a satisfying singer. He has a voice of pleasing quality, smooth and sonorous throughout its entire range, and he uses it in a quiet and dignified manner, that is sincere, unaffected, and ingratiating. At his Town Hall recital on Sunday afternoon, November 5, he was greeted by a large audience of admirers whose attitude of evident enjoyment and satisfaction engendered a spirit of sympathy between them and the singer that was delightful and brought into the hall an atmosphere that was a high tribute to the artist and, it must be added, his accompanist, Isidore Luckstone. These two artists work together with rare unanimity, both of them executing the entire program from memory, and in perfect interpretative accord.

On this occasion Mr. Rogers adhered to the customary tradition of singers in the arrangement of the program, beginning with a group of early classics and closing with modern songs in English, with a group of the classic Germans between. There is little call for comment upon his interpretations. He is a classic with veneration for classic tradition, and allows no modern fads to influence the simplicity of his reading of the great old melodies that have been the solid foundation of the music world through the generations. It is upon the shoulders of such men as Rogers that falls the burden of upholding the traditions of genuine art in this "jazz" age where too many seekers after easy eminence willingly sacrifice tradition to their own selfish ends.

There is no evidence of any such exploitation in the singing of Mr. Rogers. At the same time he sings as if he thoroughly enjoyed it himself, as his audience certainly does, and as if he found the songs he sings satisfying in themselves without the affectation of "original" interpretations whose only object is to draw attention from the song to the singer. He is a believer in tradition, in the real as opposed to the false, and is apparently carrying out the same aims in upholding all that is genuine in art as is the Beethoven Association. In this he is aided by the excellence of his own art, his sterling musicianship, his dependable vocal equipment and the impressive dignity of his personality. It is only to be regretted that his New York recitals are not of more frequent recurrence.

The press was uniform in its praise of Mr. Rogers, the Times referring to him as "a baritone of fine and recognized art" and commending his choice of program. The Tribune said that "feeling, interpretation and good taste with a quiet manner were salient points in the song recital of Francis Rogers" and adds that his singing was "of the type that can be called in the best sense of the word, artistic." The Herald spoke of him as a "distinguished American baritone" and says that he gave a varied program "in excellent style," and the American referred to him as "that sterling baritone" and spoke of his "artistic intelligence and manly eloquence."

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FIRST MINIATURE MUSICALE

The first of a series of miniature musicales was given at the Punch and Judy Theater on Sunday afternoon, November 5, by "Miss Bobby" Besler, soprano, and Herbert Dittler, violinist. The avowed purpose of these events is, as the name implies, a miniature recital of the type which will appeal to the juvenile as well as the adult audience. Judging by the large number of children in attendance at the first one and their evident enjoyment in the entire program, the series promises to be a thorough success. Although Miss Besler was advertised as giving a costume recital, for her first group she appeared "disguised as a human being," to quote her own words of apology. The reason for this was a decidedly mixed group for which it would have been extremely difficult to dress in keeping. It consisted of Farley's "The Night Wind," Forsyth's "Snow Fairies," the Ferrari arrangement of "Il etait un' bergere," Deems Taylor's arrangement of "L'Abandonnee," and four songs by Howard D. McKinney, dedicated to Miss Besler. She prefaced each with some well chosen words which not only increased the children's interest but helped to maintain an atmosphere intime. When she appeared the second time she gave four "Cautionary Tales" by Lisa Lehmann, garbed in a Kate Greenaway costume. Her audience liked her singing, her songs and her own delightful personality and recalled her many times. Elinor Everitt was her efficient accompanist except for her encores, when she played the accompaniments herself.

Mr. Dittler, assisted by Mrs. Dittler at the piano, was heard in two groups. The first consisted of Kreisler arrangements of works by Bach, Gluck, Beethoven, Couperin, and the second was made up of "Hymn to the Sun" (Rimsky-Korsakoff-Franko), "The Prophet Bird" (Schumann-Auer), ballet music from "Rosamunde" (Schubert-Kreisler) and Kreisler's "Tambourin Chinois." He also was compelled to add to his programmed numbers.

CHALIAPIN

November 5 was a big day musically in this city, and it would be difficult to say where or what the biggest part of it was. With Sousa, McCormack, Calve and Chaliapin, among others, holding forth at their respective halls and in their respective manners it might have been a puzzle to know how to choose the particular concert one would prefer to attend. Certainly among the great must be ranked Chaliapin, the extraordinary Russian, who has a way of his own (unless it is merely a Russian way that seems strange to us because we are not familiar with it.) However that may be, it is certainly effective and at times magnificent. Unfortunately for those who would have liked to hear him at his best, he seemed to be in a humorous mood, and probably realized the preponderance of Russians in the audience. His humor seemed to become excessive as the program advanced. But the more expressive his acting, the more the public howled for more. The hall was filled to overflowing, and a lot of unfortunates hung around outside wishing perhaps, to be near the great singer even if they could not near him (or perhaps hoping to beg tickets from persons who might go home early, or to sneak in in the melee. It must have been hard to be on the outside with all that noise on the inside as a mere echo. There is tragedy if you will.)

Chaliapin's voice, as everybody knows, is magnificent. And the expressiveness of his singing also is magnificent when he wants to make it so. It may also be said that there is much that the world of singing students might well learn from him in the way of complete ease of manner, impressive dignity, even when he is making fun, and perfect relaxation. There is never a moment of stiffness, and in spite of his size he is wonderfully graceful. If he had nothing else to offer, his splendid stage manner would win him some modicum of success. But he has his wonderful voice and his really splendid art, evident even in the comic songs of which there were a number on his program, and which he interpreted with a humor of voice and action that sometimes approached the vaudeville.

His program included Beethoven's "In questa tomba;" "the Miller," a comic song by Pargomizsky, "The Government Clerk," another comic by the same composer, and again by the same composer "We Parted Haughtily;" "Oh, Could I But Express in Song," by Malashkin; "Mozart's "Don Juan" aria, done with almost excessive humor; "Mephisto's Song of a Flea," in the course of which the singer once said the words "A flea" in English and pretended to flick an imaginary flea from his hand; "There is Many a Sound," Rachmaninoff; "The Glowing Day Is Ended," Rimsky-Korsakoff; "The Double," Schubert; "The Two Grenadiers," Schumann; an aria from "Aleko," Rachmaninoff, and the Volga boat song, which he was forced to repeat.

The press, as might be expected, gives him extended comment, and all recorded his uproarious reception. The World says he is "perhaps the greatest, and surely the most compelling, figure in the musical world today—there is no male singer today living who can sing, act, and hold the hearts of the multitude as this tall Russian did last night." The Times commends his art in the highest terms, but with a single reservation: "Granting the validity of his methods of interpreting certain songs whose composers unquestionably conceived them in a different vein, his singing is profoundly affecting."

He was assisted by Nicolas Levienne, cellist, and Max Rabinowitz at the piano.

SOUSA'S BAND

Sunday evening, November 5, the Hippodrome was packed to the extent of about 5,000 persons—all Sousa-ites—who gathered to hear the first concert given here by the March King in some time and one that was intended as a joyous celebration of his sixty-eighth birthday. There were therefore a series of ovations during the evening, many floral tributes, and John Emerson offered birthday wishes on behalf of the Actors' Equity Association. Col. Wade Hampton Hayes, commander of the Seventh Regiment, whose band added to the gaiety of the evening by rounding out an organization of 200 which was led by Sousa in his own new march, "The Gallant Seventh," dedicated to the officers and men of the Seventh, was in turn presented with the manuscript, to be preserved. Another new work was "The Camp Fire Girls," dedicated to them, which was joy-


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ously received by a delegation of the girls in costume, under the patronage of Mrs. Oliver Harriman.

Besides the band selections, new and old, which swept the huge house off its feet, there were solos by Marjorie Moody, who posseses a beautiful voice, finished technic, and refined musical taste, and sang the "Ah Fors e lui" from "Traviata," with brilliant effect; John Dolan, cornetist, whose "Centennial Polka," Bellstedt, won warm applause, and George Carey, xylophone player, who gave a fine interpretation of MacDowell's "Witches' Dance." The program was lengthened considerably by many encores. All in all, it was a gala occasion.

ROSA RAISA AND GIACOMO RIMINI

An audience which completely filled the Century Theater attended the joint recital of Rosa Raisa and Giacomo Rimini, Sunday afternoon, November 5. Mme. Raisa, who was in unusually fine voice, opened the program with an exquisite rendition of "Ei del venir" from "La Juive," Halevy.

This was followed by a group of three numbers— "Serenade of Don Juan," Tschaikowsky; "Ariodant," Mehul, and "Brindisi," from "Martha," Flotow, beautifully sung by Mr. Rimini. Mme. Raisa next gave Hageman's "At the Well" and "The Great Awakening," by Kramer, in both of which her rich tones won instantaneous recognition, and netted for her three encores. A duet from "Hamlet," Thomas, closed part one. This was so beautifully presented that the artist couple was obliged to give two added numbers.

In part two, Mme. Raisa sang with her accustomed charm, "Ah, mai non cessate," Donady; "L'enfant prodigue," Debussy, and an aria from "Pique Dame," Tschaikowsky, to which she was obliged to add "Eili, Eili," and two other insistent encores. Mr. Rimini's contribution to part three consisted of "Serenata," Leoncavallo, and "El Relicario," Padilla. By special request he gave as an encore the Toreador song from "Carmen." At the close the artist couple sang "Nina," Guercia. The audience refused to leave the theater until appeased with two additional encores. Carol Perrenot, the accompanist, deserves a word of especial praise for her sympathetic work. Mme. Raisa was the recipient of numerous floral tributes.

In commenting on the work of these two artists the New York World said: "Rosa Raisa was glorious! In superb voice and delightfully slim, she appeared in joint recital with her husband, Giacomo Rimini. Mme. Raisa has an opulent voice, notable for its dark crimson middle register. Yesterday her demi-voice was perfect, and she did not have to sing fortissimo to fill the Century. . . . Giacomo Rimini sang five numbers, and joined Mme. Raisa in two duets." The New York Times remarked: "An audience of 2,700 persons waited half an hour at the start, shouting for the favorite Russian soprano to appear, and giving her a repeated ovation when she did so. Raisa, in scarlet velvet and turban to match, sang extremely well when the demonstration of impatient welcome was over. She sang, also, duets with Giacomo Rimini, following one from 'Hamlet,' with an added number, Mozart's 'La ci daren la mano,' from 'Don Giovanni'." The Herald wrote: "The performance of both artists was warmly received by a large audience." The Tribune said in part: "They sang as if they were more concerned with their operatic than their concert reputations. . . . Her voice in her middle register and in reversed moments, as in the early phrases of an aria from Tschaikowsky's 'Pique Dame,' was suave and mellow. In a song by Donaudy it was at times caressingly lovely. Mr. Rimini relished his task more when he sang the Toreador song from 'Carmen' rather forcibly, as an extra number. His voice was crisp in the lower and of the traditional Italian brusqueness in the upper range."

JOHN McCORMACK

Sunday afternoon, November 5, John McCormack, for the second time within a couple of weeks, drew a capacity audience to the Hippodrome and, as of old, delighted all with his fine voice and polished style of singing. The program was built along customary lines, beginning with old Italian airs by Peri, Lotti and Giordani, and following with a mixed group that contained Strauss' "All Souls' Day" and a first time "Song By the Mill," of Arthur Foote.

Of course there was the "never-to-be-gotten-along-without" group of Irish folk songs, sad and again cheery, as well as a final modern group containing: "The Poet Sings," Wintter Watts; "Johneen," Stanford; "The Little Trees," a little gem of a "first time" song by H. O. Osgood, and another delightful Schneider song called "Flower Rain," not to mention the numerous encores.

What more can be said? A McCormack concert is always a McCormack concert. The singer gives of his best to his audience, to be deluged in turn by unbounded applause.

Edwin Schneider, a valuable fixture of the McCormack concerts, again gave splendid support at the piano, and Rudolph Bochco, violinist, in several well played solos, came in for his share of the audience's favor.

"John McCormack's concert in the Hippodrome yesterday afternoon," said the Herald, "reproduced scenes long familiar at his entertainments. The theatre was packed. The tenor was in good voice. The audience signified its pleasure in terms unmistakable after every number. There were numerous encores."

Said Deems Taylor in the World: "John McCormack is a difficult person to review. In the first place, his voice is exactly what it was before his spring attack of tonsillitis, thus eliminating one fruitful topic of discussion. In the second place, he is singing with such magnificent artistry, so much better in fact than most of the singers whose appeal is supposed to be only to the cultured few, that one cannot reasonably complain about his popularity. It is a popularity that forces one to believe, however reluctantly, that the public does rise to great art when it has a chance."

ISA KREMER

That Isa Kremer already has a tremendously large following in New York was demonstrated beyond the shadow of a doubt at her second recital in the metropolis on Sunday afternoon, November 7, her first appearance here being the previous Sunday. A radiant personality, excellent stage presence, and a very attractive gown all contributed toward making the reception given to Miss Kremer an exceedingly enthusiastic one upon her entrance on the stage. From the very first number her remarkable art was in evidence; her facial expressions were so convincing and her gestures so telling that the word books supplied with the programs were almost superfluous. A polyglot audience was in attendance at this recital, but there must have been something especially interesting on the program for every one, for it was made up of songs in Russian, French, Italian, Jewish, Roumanian and English. One of the numerous encores given by Miss Kremer which made an unusual appeal was "Butterflies," sung in English, in which her enunciation was so clear that not a word was missed about the gay butterflies and the sad butterflies. An immense floral wreath and a bouquet were presented to the singer by her admirers.

Assisting Miss Kremer were three capable artists, Yasha Bunchuk, cellist, and his accompanist, whose name was not mentioned on the program, and Kurt Hetzel, at the piano for Miss Kremer.

In reviewing this concert the critic of the Herald stated that Miss Kremer "was brilliant to see, as her performance was brilliant, and she deeply stirred a large audience."

Tillotson Series Begins November 15

Much has been written and many people have talked about the difficulty confronting the young artists in the matter of a New York debut, but it remained for Betty Tillotson to do something practical. On the evening of November 15, at Town Hall, there will be held the first recital of a series to be given by Miss Tillotson. At this first concert she will present three American artists, two of whom are to have their initial appearance before the New York public. She believes there is a public here which will support musical offering of distinction, and the outlook would indicate that her belief is not misplaced. To a musically suffocated public like New York, only a varied program of the highest artistic value would be fitting, and such a concert will be presented by artists who, by their ability and personality, are worthy to be given this opportunity.

Mme. Nikoloric, the pianist, is already known to New York as the result of her very successful debut last year when the press was unanimous in praising her playing and musicianship; she has original ideas on program making which she finds very successful. J. Steel Jamison, tenor, will appear for the first time at a recital of this kind; he has a robust tenor voice of individual loveliness. Walter Mills, baritone, will also make his New York debut on this occasion; he has a splendid baritone voice of wide range and subtle coloring. J. Warren Erb, the well known accompanist and coach, will play for Mr. Jamison, and Dwight Anderson will assist Mr. Mills.

This series to be given by Miss Tillotson has attracted much attention, and the music world of New York is watching with keen interest this very worthy venture. Miss Tillotson believes in the young American artists sufficiently to offer them something so practical as a New York debut, and the public has shown tangible interest and support.

Fraternal Association of Musicians

The twelfth season of the Fraternal Association of Musicians opened auspiciously with a dinner on Tuesday evening, October 24, in the rose room of the Hotel Marseilles, New York. After the dinner, President George E. Shea brought forward the advance business of the year, including the plan for the audition and public performances of qualified advanced students, under the auspices of the association. Present as guests of honor were Edward P. True, and Clara True, representing the department of Music of "Jan Hus House," an interesting educational institution among the Bohemian people of the East Side. In response to urgent request, Mrs. True spoke regarding the work. Following the addresses by Mr. and Mrs. True, John Burnham, played two piano numbers, one a recent composition of his own, and Mr. Shea gave some of his inimitable dramatic recitations.

Schumann Heink to Open Rubinstein Club Season

On November 18 the Rubinstein Club, Mrs. William Rogers Chapman president, will inaugurate its thirty-sixth season. The first afternoon musicale will be given by Mme. Schumann Heink. She will be assisted by Florence Hardeman, violinist, and Arthur Loesser, pianist. The choral rehearsals will be held as usual at the Waldorf on Wednesday mornings. The date for the first evening choral concert is set for December 5.

Hadley Both Judge and Guest Conductor at North Shore Festival

Word has been received from Chicago that Henry Hadley has accepted the judgeship of the North Shore Festival and will also appear there as guest conductor.

Anna Case Makes Profound Impression in West

Anna Case, now on her Western tour, is meeting with exceptional success before a series of large audiences. Orwin A. Morse, in the Sioux City (Ia.) Journal of October 31, said in part that "an American by birth and ancestry, trained exclusively in America by one teacher, Mme. Ohstrom Renard, she represents in her personality and in her singing the best of the American art spirit." The writer went on: "The evening's program was built on strictly artistic lines, with the keenest sense of contrast. Every song was of great beauty, and so well arranged were the numbers that the entire program formed a consistent structure." Commenting upon the voice, he continued: "It appears that she sings more dramatically. To every



© Mishkin ANNA CASE.

number she imparted a high degree of the dramatic quality, and her voice seemed to have greater varieties of timbre than formerly. At times there was a richness that reminded one of the violin G string; again there was the flute like tone and again a quality that is like nothing else in the world but the human voice, enriched with passion and vibrant with the deepest human emotion. For some strange reason, which no one has been able to fathom, the true artist is able to embody in his expression every shade of human experience, whether or not he has himself experienced them. And this is why Anna Case's singing touches in fullest measure everyone who hears her."

Suzanne Keener's Numerous Dates

Suzanne Keener, young coloratura soprano of the Metropolitan Opera Company, who is under the concert management of R. E. Johnston, sang last week in Elmira, Pittsburg, Brooklyn, and at the Biltmore. This month she is singing in Brooklyn for the Mundell Club, Montreal, Toronto, New Wilmington, and with the Haarlem Philharmonic at the Waldorf.

Axman With Gigli in Chicago

Gladys Axman, soprano, whose success with the San Carlo Opera Company in New York performances a fortnight ago was so pronounced, appeared in company with Gigli in Chicago, October 22, singing the "Visi d'Arte" aria and songs by modern composers. The renown of this statuesque singer with the splendid dramatic soprano voice is spreading fast.

Olive Marshall Re-engaged by New York Oratorio Society

Olive Marshall, soprano, who scored so substantially twice last season as soloist with the New York Oratorio Society, has been re-engaged by that organization for "The Messiah" at Carnegie Hall on December 27.

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ACROSS THE COUNTRY

Akron, Ohio.—Ernestine Schumann Heink achieved another success when she sang here. Assisted by Florence Hardeman, violinist, and Arthur Loesser, pianist, she gave a benefit concert in the armory for the Summit Post of the American Legion. Incidentally Mme. Schumann Heink received a cameo brooch, the gift of the American Legion Post here. She donated her services and the Windsor Poling Company promoted the concert gratis.

Thousands filled the armory, October 13, when Galli-Curci sang under the auspices of the Windsor Poling Company. The audience clamored for encores and Mme. Galli-Curci was gracious in her responses. The accompaniments of Homer Samuels, pianist, and Manuel Berenguer, flutist, were sympathetic in every detail. R. McC.

Boston, Mass.—(See letter on another page.)

Canton, Ohio.—Thaviu and his Band played before a fairly large audience in the City Auditorium, October 17. It was the second number on the musical course and the program from beginning to end was thoroughly enjoyable. Thaviu, who is a former Cantonian, directs with enthusiasm and has a magnetic power over his organization. There were vocal numbers (solos, duets and trios) by Lillian Cummings, soprano; Alfred Kenberg, tenor, and Signor Milo Luka, baritone, all of whom had good voices. R. McC.

Cheyenne, Wyo.—Cheyenne's first annual Music Week opened October 15 and closed October 21. All local organizations, church choirs, public schools, music students, local bands and the military bands attached to the regiments on station at Fort D. A. Russell joined to make the celebration a success. Special musical services on Sunday morning were followed with an open air concert on the steps of the State House under the leadership of Eli Jacobs, bandmaster of the City Concert Band, and community "sings" under the direction of James F. Seiler. In the afternoon there was a concert in the auditorium of the First Congregational Church, with Mrs. T. J. Cahill and Mrs. H. L. Vaughan at the piano. On Monday Mrs. T. J. Cahill offered an hour's organ recital at St. Mary's Cathedral and a concert was given in the new high school by the Cheyenne Concert Band. Tuesday included a midday organ recital at the First Presbyterian Church. Mrs. Edwin P. Taylor presiding; afternoon recital by the younger pupils of the Lee-Blamey studios, and a delightful Chaminade program by the advanced pupils of Maud Johnston. Wednesday, Miss Lee was heard in a noon recital at the First Methodist Church. There was an enjoyable concert in City Park by the Thirteenth Cavalry Band of Fort Russell; a private recital by the piano and voice pupils of Mrs. Frank Wescott and Mrs. Al Kay; a street concert by the K. of P. Band, and a joint recital of musicians not under the special instruction of any teacher at this time, this taking place in the Congregational Church. On Thursday there was an organ recital at the First Baptist Church by Lillian Blamey; in the evening, the opera, "H. M. S. Pinafore," presented under the direction of A. C. Burgess, with a chorus of thirty voices and the leads taken by such prominent musicians as Mrs. Fred Boice, Mrs. A. W. Woodruff, Mrs. Archer S. Meyring, R. H. Zeiger, Wesley I. Dumm, J. F. Simmon and H. L. Vaughan. The opera was given in the high school and the 800 seats were all occupied. It was repeated on Friday night with gratifying results. On Friday Mrs. H. L. Vaughan played a charming program of organ numbers at the Congregational Church. In the afternoon at the Carnegie Library an interesting program was given by pupils of Mesdames Fowler and Ries and Miss Johnston. A music dealers' exhibit was put on at St. Mark's Parish House on Friday and Saturday, with varied programs both evenings. The Lion's Club, the Rotary Club and the Kiwanians each made musical programs important features of their weekly luncheons. The week's events ended on Saturday with a concert at City Park by the Seventy-sixth Field Artillery Band of the Post; a recital by voice and piano pupils of Mrs. Boice, Mrs. Fowler, Mrs. Vaughan and Mrs. Taylor and a dance recital under the auspices of Elsie Camplin at the high school.

Music week was financed by the Chamber of Commerce, of which John L. Havice is president, and J. J. Showalter is secretary. The undertaking was brought to a happy conclusion through the untiring efforts of R. C. Hoffman, Carl A. Jesse, Mus. B., J. M. Bricker, Avery Haggard, Dr. Frank I. Furry and the efficient committees serving under them.

Cyrena Van Gordon, contralto, sang on October 11 to an audience of 1,000 gathered in the auditorium of the high school. Her presence in the city was the occasion of the dedication of the auditorium of the new high school. W. L. L.

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Connersville, Ind.—Mary Routh Bottles won second place in the state contest in piano and violin, held at Indianapolis on October 19. She played the polonaise in E minor by MacDowell.

Music at the Elmhurst School for Girls will be in charge of the following instructors: Mrs. Glenn Friermood, voice; Jemmie Vardemann, piano; Haig Gudenian, violin, and A. A. Glockzin, chorale.

L. Maurice Lucas, baritone, and Hazel Murphy, pianist, gave a recital in Columbus, Ind., October 6.

Haig Gudenian, Armenian violinist, gave a recital at the College of Music in Indianapolis recently. Mr. Gudenian and his able accompanist Lucile Wilkin, played three sonatas for violin and piano by Bach and Mozart.

A. A. Glockzin, tenor, gave a song recital at Montpelier, Ohio, on October 6. A. E. Ritche was the accompanist.

Nellie May Veatch and Marianita Chomel, pianists, and Mae Moxley, soprano, of Whiting, Ind., appeared before the teachers of Fayette County when they were in session here recently.

Violin classes are being organized in the city schools. Gladys Lyons and Katherine Lowe have charge of the work.

Two new pianos have been installed in the grade schools of this city recently. All buildings are now equipped with pianos. A. A. G.

Detroit, Mich.—(See letter on another page.)

Greensboro, N. C.—(See letter on another page.)

Huntington, W. Va.—The music department of the Woman's Club has planned interesting programs for this year. Helen Tufts Lanhon has the October program, the composers being Handel and Bach. The November meeting, which is to be the open meeting of the year, is under the direction of Marguerite Neekamp-Stein and Aurora Leedom Townshead, the composers being Haydn and Mozart. In January, Mrs. C. E. Haworth, Mrs. H. A. Lawrence and Hannah Cundiff have the program of Schubert and Mendelssohn. For February there will be a Chopin and Liszt program, with Mrs. Rolla Campbell, Mrs. A. I. Marple and Edith Davies in charge. In March Carrie S. Collard, Mrs. Frank Ellington and Mrs. J. Harold Ferguson will have the Wagner and Brahms program. The last meeting of the year will be in April with Mrs. Van Dyke Clark and Mrs. Fred Livezey in charge, the composers being Dvorak and Rachmaninoff.

Marguerite Neekamp-Stein was the soloist at the Coal and Industrial Exposition held here during the latter part of September.

Aurora Leedom Townshead presented her pupil, Ethel G. Murrill, in a piano recital at her studio in the Johnson Memorial Church. Miss Murrill is one of Mrs. Townshead's advanced students. She was assisted by Mrs. Nym Shadbum, soprano, a student at the Olowe Studio of Voice.

Marguerite Neekamp-Stein presented her pupil, Margaret Carson, lyric soprano, in a program of songs at her studio. M. N. S.

Indianapolis, Ind.—The first artist concert of the season was given in the Murat Theater October 18, Claire Dux making her first appearance in Indianapolis. Miss Dux gave a fine program of Italian, French, German and American songs, and quite won the large audience with the artistic rendition of her program and her charm of manner. This was the first of a series of "Twilight Musicales" which the Matinee Musicale is sponsoring. It will present six artist recitals during the season.

A concert of appreciation was given Alexander Ernestinoff, one of Indianapolis' valued musicians. Mr. Ernestinoff came to Indianapolis in 1880, a graduate of the Royal Conservatory of Petrograd, and he has been actively identified with the musical life of the city and state ever since, as a voice teacher and coach and director of orchestra and choruses. The concert was given by an orchestra, under the direction of S. Leopold Kohls of the Circle Theater. Mr. Kohls had his own splendid orchestra, augmented by some of the city's finest musicians, and he proved himself a symphonic conductor of no small ability. Both the audience and the musicians were so gratified with the results that it is thought a symphony orchestra will grow out of this event. Walter Flandorf, organist at the theater, was the only soloist, playing the Liszt Hungarian fantasy (piano) with orchestral accompaniment.

The music schools are having unusually successful seasons. The Metropolitan School of Music opened its twenty-eighth season in September. All departments are full, and the faculty numbers forty-four. The senior orchestra has begun rehearsals under Hugh McGibeny, and the junior under Henry Marshall.

The dramatic production of "The Book of Job," directed by Stuart Walker, started out from Indianapolis after a successful performance here. The Orloff Trio of Indianapolis went on tour with them—Jean Orloff, violinist; Genevieve Hughel, cellist, and Leonora Coffin, pianist. G. H.

Ithaca, N. Y.—(See letter on another page.)

Kansas City, Mo.—(See letter on another page.)

Knoxville, Tenn.—(See letter on another page.)

Lexington, Ky.—Haydn Parry Thomas, basso-cantante, director of the voice department of the Lexington College of Music, gave a song recital in the auditorium of the College, September 29. His program included the "Vision Fugitive" aria (Massenet) and an aria from the "Magic Flute" (Mozart), besides songs by Debussy, Poldowski, Rachmaninoff, Schubert, Brahms, Cyril Scott, MacDermid and Tschaikowsky. B. G.

Memphis, Tenn.—(See letter on another page.)

Miami, Fla.—The Junior Music Club presented Mana-Zucca's playlet, "Candyland," at the Vocational School, County Farm, October 21. The audience was very appreciative. Clara Cohen read the prologue and Babette Simons played the accompaniments. Afterwards the members of the Vocational School organized a music club christening it the Mozart. It is the first club in an institution of this kind in the State of Florida, and movement is on foot to organize music clubs in similar institutions.

Recent radio programs at the Metropolis Station have been given by Mrs. John Graham, contralto; Alice Maule, pianist; Bertha Foster, pianist and organist; Corinne Fandel, pianist; Dolores Gamble, pianist; J. B. Lucy, violinist; Gertrude Baker, pianist and organist; Mrs. M. O. Cheek, violinist; Lillian F. McKinley, soprano; Alice Bate, pianist; Francis Tarboux, pianist and organist; Charles Sharman, baritone, and Mrs. Charles Sharman, soprano.

Bertha Foster, founder of the Miami Conservatory, took the members of the Trinity Episcopal Church choir to St. Landerdale, where they gave a concert. Miss Foster is the efficient organist at the Trinity Episcopal Church. L. B. S.

Muncie, Ind.—The Matinee Musicale, of which Mrs. Frank Van R. Bunn is president, opened the season October 11 at the Hotel Roberts with an enrollment of nearly 300 members. Marie Dawson Morrell, violinist, gave a well arranged program with unusual finesse.

Mrs. R. P. Johnson, manager of the concert series, announced the following dates for this winter: November 28, Mozart's opera comique, "Cosi Fan Tutte;" January 8, Mischa Levitzki, pianist, and February 27, The Griffes Group, consisting of Olga Steeb (pianist), Sasha Jacobinoff (violinist) and Edna Thomas (mezzo soprano).

The Junior Matinee Musicale enrolled more than a hundred members at its first meeting. The juvenile depart-

ment has enrolled 267 interested children, who held their first meeting at the high school auditorium, October 18. Glenn Tinkle and Margaret Orr conducted the meeting. Numbers were given in Hallowe'en costumes by choruses, piano, cornet, violin and vocal soloists.

The first concert of the Lyceum Course "The Moulin-Axtell concert artists—was well received by a large audience at the high school auditorium, October 16. H. M. B.

Oakland, Cal.—(See "Music on The Pacific Slope.")

Portland, Me.—John T. Fagan, chairman of the Music Commission, has announced that Chaliapin has been engaged to appear at the tenth municipal organ concert of the 1922-23 series in Portland.

According to an announcement made at a recent meeting of the chorus of the Maine Music Festival, it is possible that the next festival may feature two or three grand operas. At a business meeting held by the chorus, all the officers were re-elected. Ernest J. Hill is president; Solomon W. Bates, vice-president; Alice H. Nelson, secretary and treasurer and Mrs. George F. Keyes, librarian.

Under the direction of the Maine Fraternal Association for the Blind, a successful concert was given at Frye Hall on October 18. The program for this nineteenth annual concert, was furnished by the Pilgrim Quartet of Boston, assisted by John Thomas humorist of Boston, and Richard Sanborn of this city, saxophone soloist, accompanied by Yvonne Montpelier pianist. The hall was crowded with an enthusiastic audience. A. W. W.

Portland, Ore.—(See "Music on The Pacific Slope.")

Sacramento, Cal.—(See "Music on The Pacific Slope.")

San Diego, Cal.—(See "Music on The Pacific Slope.")

San Francisco, Cal.—(See "Music on The Pacific Slope.")

San Jose, Cal.—(See "Music on The Pacific Slope.")

Springfield, Ohio.—Of primary interest to the citizens of Springfield is the reorganization of the School of Music, Wittenberg College. Prof. Frederick Lewis Bach, the new director of the school, has been successful in surrounding himself with an artist faculty. Mr. Bach is a pupil of the late Theodore Leschetizky. In addition to his duties as director Mr. Bach will teach advanced pupils in piano and organ. Mr. and Mrs. John Thomas Williams, also exponents of the Leschetizky School, have been engaged as piano teachers. The voice department is under the direction of Charles Dobson, a pupil of Oscar Saenger. Willard Osborne is head of the violin department. Mr. Osborne is a pupil of Leopold Auer, and for a time did associate teaching with Victor Küzdo in New York. On September 15 the faculty made its formal debut in Springfield in a concert given at the Fourth Lutheran Church. The large audience was representative and unanimous in its enthusiasm and appreciation. On September 24 Prof. Bach played the first of a series of vesper organ concerts. These concerts will be given every Sunday afternoon at 4 o'clock in the college chapel. The advanced piano and organ students of the school had their first public appearance this year in a recital given Friday evening, September 29. Those appearing on the program were Ruth Heyman, Margaret Ball, Christine Silfert, Marshall Bailey and Williard Rhodes.

The college choir, which has just been reorganized, has begun rehearsals. The Men's Glee Club and Ladies' Chorus are rehearsing in preparation for a concert tour.

The Fortnightly Musical Club began its year's activities September 26, when the club met at the Y. W. C. A. auditorium to hear Mrs. Raymond Osborne, of Columbus, in a lecture-recital. Mrs. Osborne gave an instructive lecture on "How to Analyze Singing," illustrating her lecture with a group of songs. The program was followed by an informal reception for Mrs. Osborne, in charge of Mrs. John Kreis, chairman of the reception committee. Mrs. George Thurtle, who did much for the progress of the club last year, is serving her second term as president. Ruth Mellott is chairman of the Junior Fortnightly Club, which includes in its membership many junior music students of the city. Springfield now has its own civic orch stra, with Charles L. Bauer conductor, and William A. Bauer concertmaster. Willam Hill is president of the new organization.

Under the capable direction of Eleanor Nassau and the auspices of the Springfield Federation of Women's Clubs the city will hear seven artist concerts. Marie Sundelius, Metropolitan Opera, soprano, opened the series on October 24. Other artists appearing on the course are Geraldine Farrar, Fritz Kreisler, the Cleveland Orchestra, and Rachmaninoff. Two concerts are to be announced later.

Credit is now given public school pupils for practical music study. G. R. Humberger is the supervisor of music, and is ably assisted by Ella Gayer. Under the new system, violin and piano are taught in the school, Willard Osborne instructing in violin and Ralph Zirkle in piano.

The Brain Conservatory of Music reports a large enrollment.

Frances Oliager, a pupil of Curci, will have charge of the vocal department in the Settlement House this winter. W. R.

Tacoma, Wash.—(See "Music on The Pacific Slope.")

Tampa, Fla.—This season has opened with unusual zest and bright prospects for the fulfillment of cherished desires. An organization has been effected for the purpose of establishing a permanent grand opera company in this city, known as the Tampa Lyric Federation. The membership comprises both active and passive members. The active members are those who are assisting in the preparation of the actual productions, while the passive members lend their influence and moral support. The officers of this organization are representative men and women prominent in civic life. They are as follows: President, J. L. McWhorter; vice president, Dr. C. E. Patillo; honorary presidents, Col. W. F. Stovall and Hon. D. B. McKay; secretary, Anson Squires; treasurer, Mrs. A. J. Kohly. Nino Ruisi is the efficient musical director. The organization is growing with rapidity both in enthusiasm and numbers. Chorus rehearsals are held twice each week.

May Kynock, of Glasgow, Scotland, is a valued addition to musical circles. She has recently come to this city to continue her vocal instruction under Agnes Robinson. Miss Kynock will assist in the Lyric Federation and will also sing in St. Andrews' choir.

Conrad Murphree has sent out an attractive announcement of the opening of his studio at 102 Crescent Place. Mr. Murphree has been reappointed to conduct the chorus of the Friday Morning Musicale for the coming season.

A delightful recital was held by the pupils of the Virgil School of Music, under the direction of Mabel M. Snavely on Friday evening, October 13. The pupils played with clarity of technic and intelligent musical understanding. The pupils of the Virgil School have been organized into two clubs for the purpose of frequent playing and for the study of music appreciation. The older pupils form the Crescendo Club of the Virgil School, and the younger pupils compose the Poco Musico Club of the Virgil School. Once each month these clubs unite in giving a musical program and entertaining their friends in a social hour following the program.

Helen Saxby has just returned from a pleasant and profitable trip to New York, where she was in close touch with her teacher, Mme. Novello Davies. Mme. Saxby caught the fire and enthusiasm of Mme. Davies, who has much to relate of her experiences in Wales the past summer.

Hulda Kreher is ready again for the rush of studio and concert work after a restful summer at Camp Junaluska in North Carolina. M. M. S.

Terre Haute, Ind.—Prospects for a season of unusually excellent musical attractions are at present very encouraging. George Jacob, manager of the All Star concert course, will present a series of artists including Mischa Elman, Frances Alda, Sergei Rachmaninoff, Pablo Casals, Alberto Salvi, and the Cleveland Orchestra under Sokoloff. John McCormack was also to have appeared on this course, and in compensation for the disappointment caused by the cancellation of his engagement Mr. Jacob substituted three excellent attractions, consisting of Riccardo Martin, the Chicago Opera House Trio, and Stuart Walker's presentation of "The Book of Job." Mr. Jacob's artist courses are steadily growing in scope and popularity, and have become a potent factor in the musical life of Terre Haute. He recently gave up a very large violin class to accept the management of the local Grand Opera House.

Members of the Woman's Department Club at the opening meeting, September 27, entertained their friends with an organ recital by Emil Velazco, the talented organist recently engaged by the Indiana Theater. Mr. Velazco, in a well selected program, delighted his audience and gave evidence of his fine musicianship. He was assisted by Eva E. Troley, soprano, whose singing was much enjoyed. Daisy M. Robinson supplied the piano accompaniments.

The music section of the Department Club gave the first program of the season, October 4. Lilyan Biaden, pianist; Edwina Munger, soprano; Anna N. Salchert, contralto, and Beulah Gifford, violinist, presented a program of unusual interest. Miss Biaden and Miss Munger, who recently opened a studio in this city, made their first appearance before the club and were enthusiastically received. Both young women are gifted musicians and are valued additions to local musical circles. A. E. H.

Troy, N. Y.—Troy's musical season of 1922-23 will be ushered in with the first of the series of four concerts by the Troy Vocal Society, one of the oldest male choruses in this country, to be held in Music Hall, November 15, when the assisting artists will be Olive Nevin and Harold Milligan, presenting "Three Centuries of American Song." John Barclay, baritone, will assist the society at the second concert, January 24, and the remaining events will be March 22, with John Barnes Wells, tenor, and May 9, when Malvena Passmore, soprano, will assist. William Lewis Glover, director of the Emma Willard Conservatory, is conductor of the Vocal Society.

The Chromatic Club will present the following concerts this season: November 28, New York Symphony Orchestra with Walter Damrosch, conductor, and Lucien Schmidt, cellist, as soloist; January 10, Merle Alcock, contralto, and Myra Hess, pianist; February 13, Erika Morini, violinist; March 15, Frieda Hempel, soprano.

The Music Section of the Troy Women's Club offers a course of three short illustrated lectures, or talks, by the section chairman, Annie Hagan Buell, to be given at her studio at the Emma Willard Conservatory during November. The subjects will be "A Song Recital," "An Afternoon With the Piano" and "An Evening With the Orchestra." The course will be followed by a lecture on "The Organ and Its Music," by William L. Glover, and it will also be illustrated.

Among the other music events in Troy this season will be a course of three concerts under the management of

(*Continued on page* 56)

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CHICAGO

(*Continued from page 5*)

A fine concert, well worthy of the capacity audience harbored in Orchestra Hall.

Ukrainian National Chorus.

The Ukrainian National Chorus, a new organization presented to America by the astute Max Rabinoff and introduced to the Chicago public by Rachel Busey Kinsolving, sang to a packed house at Orchestra Hall on Monday evening, October 30. Attractions that have appeared in New York City and which have received analytical reports in the Musical Courier should not expect the same treatment from correspondents, and this short review is due only to this reason. The Ukrainian National Chorus is the most picturesque chorus ever seen at Orchestra Hall. Its national costumes vivify the folk songs, all superbly rendered under the direction of Alexander Koshetz. The numbers were the same as those presented recently at the Hippodrome in New York. All were received with outbursts of enthusiasm which showed unmistakably the pleasure of the audience, made up of many countrymen of the choristers, and were so beautifully rendered as to please equally well others ignorant of the Ukrainian language or songs. Oda Slobodskayja, soprano of the Petrograd Opera, was the assisting artist and made a most favorable impression at her debut in this country. She has all the requisites to win laurels on the American stage for, besides singing well, she looks good to the eye and has a nice personality.

Miron Poliakin in Recital.

At Orchestra Hall on Tuesday evening, October 31, Miron Poliakin gave a violin recital, with the admirable support of Leon Benditzky at the piano and Eric DeLamarter at the organ.

Silence is Golden.

At the I. M. T. A. convention last week, Judith C. Waller, of the Chicago Daily News Radio, read a paper that this office has proof was in part written by another lady who is connected with the Federation of Women's Clubs and whose initials are A. S. F. O. In that paper Miss Waller said, among other things: "You can buy pages in musical papers and write your own criticisms. Do many people read or believe them? Of course not, for they realize just what they are, yet year after year you go on buying these criticisms." The Chicago representative of this paper took exception to the remark and so informed the radio expert employed by the Daily News, who apologized, stating that the remarks were addressed to little musical papers and certainly not to the Musical Courier. Silence is golden, Miss Waller. Did the writer charge you anything for all the advice given you, for the time that he spent on you and which belongs to the Musical Courier, from which salaries are received for other purposes than to help a young lady secure talent to sing free of charge for a daily paper? The Musical Courier does not believe in artists appearing free of charge, and this writer does not believe in it either, but for courtesy, for journalistic ethics, we refrained from telling those artists who have appeared for nothing for the Daily News Radio that the advertising they derive from it is not of such a nature as to pay them for their trouble. Now, Miss Waller, you were badly advised. The one who wrote the article for you, or who helped you materially in writing it did not want to offend the Musical Courier; she is a friend of ours, but she has a grudge against those so-called small music papers, and it is in their defence that this rebuttal is openly given you. To gain notoriety by giving the public erroneous statements, is to say the least, unfair. There are no music papers that sell their reviews. They all sell advertising, so do the dailies. More could be said about this, but already too much space has been used telling a naive girl that hereafter she must use more circumspection and understand her subject before expressing her opinion publicly.

Reinald Werrenrath at University.

Under the auspices of the University of Chicago, Reinald Werrenrath gave a song recital at Mandel Hall on Tuesday afternoon, winning his customary artistic success.

Musicians' Club of Women Concert.

Of the program presented by the Musicians' Club of Women on Monday afternoon, October 30, at the Fine Arts Recital Hall, this reviewer heard only the group of songs presented by Naomi Nazor, and the piano numbers, which Carolyn Willard rendered. Palmgren, Carpenter and Dohnanyi were the composers whose works Miss Willard played in splendid fashion, winning hearty approval. Others on the program were Catherine Wade Smith, violinist; Ethel Murray, cellist; Mildred Smith Bolan, Grace Holverscheid, Margaret Lester, Anna Braun, Anne Leonard, Honor Winer and Esther Muenstermann.

Another New Organ for Chicago.

A new organ was opened at the First Presbyterian Church on Wednesday evening, November 1, when an inaugural recital was given by Eric DeLamarter, the eminent organist of the Fourth Presbyterian Church. The recital was preceded by an illustrated explanation of the structural principles of a great modern organ by Ernest Skinner, of Boston. On Thursday evening, known as community night, an organ program was presented by Herbert E. Hyde, followed by an address on "Music and the Community Life," by Frederick Stock, conductor of the Chicago Symphony Orchestra. Friday evening was called "Parish and Pastors'" night, when several addresses were delivered and pastors since 1893 were present. Preceding the addresses an organ program was rendered by Frances Cook. The dedication of the organ took place on Sunday morning, November 5, with a special festival program of choral and organ music. On Sunday evening Helen W. Ross, assistant organist of the First Presbyterian Church, gave a recital program. At these services the vested choir of fifty voices sang. A series of organ services will follow throughout November in the program of which the choral and other musical clubs of the industrial plants on the South Side will share.

The Beethoven Trio

Thursday morning, November 2, at the Playhouse, one of Chicago's foremost musical organizations—the well and rightly liked Beethoven Trio—made its initial bow of the present season. The Beethoven Trio has made a name for itself, not only in Chicago and surrounding communities, but also in many other musical centers, and after hearing it play again one can truly understand its popularity. It is an organization made up of three very serious and dependable musicians who are enthusiasts of ensemble playing and who rehearse assiduously several times a week; thus they always give full satisfaction to themselves and also greatly please the public. The Beethoven Trio is made up of M. Jeannette Loudon, pianist; Theodore DuMoulin, cellist, and Ralph Michaelis, violinist. They were heard for the purpose of this review only in the Beethoven trio in B flat major, in which they revealed themselves once more at their very best, giving the work poetic and colorful reading. Mr. DuMoulin played several solos, after which the Arensky trio in D minor concluded the program.

Selwitz' Artists in Demand

Samuel D. Selwitz, who has just returned to Chicago after a three months' booking tour, reports that Mary Welch, a contralto, and Jascha Selwitz, violinist, appeared before the Normal School of Charleston (Ill.). So pleased was the faculty with the concert that Prof. Cook has already asked Manager Selwitz for a return engagement of the same attractions.

Engagements for Stults Pupil

H. Henry Welton, tenor and professional student with Walter Allen Stults at Northwestern University, is filling

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numerous fine engagements, one of the most recent being an appearance in Kansas City at the Fashion Show. He has just been engaged as tenor soloist in the choir of St. Matthew's Episcopal Church of Evanston.

HAYDN OWENS' ACTIVITIES

Haydn Owens, pianist, appeared in recital on Tuesday evening, October 24, at Mishawaka (Ind.), under the auspices of the Mishawaka Woman's Club, playing the following program: Toccatto (Massenet), "Gavotte et Musette" (D'Albert), nocturne (Grieg), Brahms' ballade and rhapsodie, Chopin's nocturne in B, etude in C minor and fantasie impromptu, Scott's "Danse Negre," MacDowell's "Shadow Dance" and "Concert Etude," Liszt's "Liebestraume," "La Chase" and Hungarian rhapsody.

The Haydn Choral Society, of which Haydn Owens is the conductor, has started rehearsals for the season 1922-23, during which it will give four downtown concerts—two at Kimball Hall, featuring Parkers "A Song of Times" at the first and another short American choral work at the second. They will revive Handel's oratorio, "Samson," at Orchestra Hall in April, and in co-operation with the St. Xavier Academy will repeat "The Children's Crusade," which they so successfully presented last season.

THIRTEEN, COUNT THEM!

Musicians of reputation should be circumspect under whose management they appear in various cities. Local managers in Chicago are numerous, but as has so often been said in these columns, there is no prestige in appearing here under some managers who have no following whatsoever, as was demonstrated once more at the second Playhouse Morning Musicale, on Thursday, November 2, when thirteen persons, including several dead-heads, among which the writer may be counted, assembled to hear some very fine artists. Miss Hall, who manages those musicales, has never done big things in Chicago. Let it be said once again, the managers of Chicago who have a following are Wessels & Voegeli, F. Neumann and Rachel Busey Kinsolving. There is also Edna Ricolson Sollitt, but she does not aim to be called a manager; she presents a series of three concerts that is successful, but which enterprise does not fully make her a member of the managerial fraternity. Managers come and go in Chicago, but the three recommended by the Chicago office of the MUSICAL COURIER have been in business for many years. Their business is built on a solid basis. They do not advertise in the MUSICAL COURIER, but they are a benefit to the profession and for that reason are often given space when it seems necessary to expose those mushroom managers who spring from nowhere and are a plague to the profession, asking the artists for a rebate when the house is small and they lose money.

MARCEL DUPRÉ AT ST. JAMES CHURCH.

Marcel Dupré, the famous French organist of the Notre Dame Church of Paris, made his debut in this city on Monday evening at St. James Church, under the management of F. Wight Neumann. If lately there has been a revival of interest in organ recitals, the reason is easy to find, and now with Dupré crusading through the country for the cause of the instrument of joy and sorrow, organists will hereafter fare much better than they have for quite a while. Organ recitals have not been a great success in past years because organists gave them free of charge. This is a sad mistake, as everything worthwhile should be compensated in money for its worth. The admission ticket to the Dupré recital was $1.50 and this did not keep away any devotees of organ recitals. On the contrary, they were more numerous than if the recital had been given free. Much space is here used telling organists what Dupré is doing for them, instead of reviewing Dupré's admirable playing and improvisations. A virtuoso on the organ, Dupré played all his selections in such a manner as to endear himself to the heart of every listener. The organ becomes an orchestra under his manipulation. His playing is so varied, so colorful, so inspiring, that even tedious passages become lucid and interesting. He knows how to create climaxes, as well as pianissimos that are exquisite, and the St. James Church organ responded most docilely to his most minute demand. In fact, it responded to the master mind of the organist so promptly that from a crashing crescendo he could instantly return to lofty pianissimo tones, and those brusk contrasts made his playing most original. It is needless to write about Dupré's marvelous technic, his clean-cut playing, his combinations, as everything he does at the organ is perfection itself. As the recital took place in a church, applause was forbidden, but had the public been permitted it would have surely shouted its approval.

A CORRECTION.

The following letter was received from Vincent E. Healy, of Lyon & Healy's concert and artist department:

To the Musical Courier:

In the MUSICAL COURIER of October 19, in connection with William Phillips' recital in our recital hall, you mention the seating capacity as ninety-eight, whereas it is just a little larger, containing a hundred and sixty-eight seats.

Of course this is a small matter, but as you have evidently been misinformed I thought that we might as well put you straight.

With kindest regards,

Very sincerely,
(Signed) LYON & HEALY,
By Vincent E. Healy,
Concert and Artist Dept.

MILAN LUSK IN VIOLIN RECITAL.

Milan Lusk, assisted by Edna Hall Frain, accompanist, and Walter Brauer, cellist, gave his annual violin recital at Lyon & Healy Hall on Thursday evening, November 2. The hall was practically taxed to capacity with an audience that showed its enthusiasm by applauding the recitalist generously, and those marks of approbation were the just reward for really beautiful violin playing. The "Dumky Trio," by A. Dvorak, opened the program and was rendered excellently by the three artists. Mr. Lusk was heard in Max Bruch's violin concerto, in which he brought forth once more fine musicianship, and an astonishingly facile technic which enables him to surmount all the difficulties contained in the concerto with the greatest ease. He draws from his violin a tone that is most pleasurable to the ear, big in volume and always true to pitch. The young artist plays with much taste, intelligence and discernment. He never resorts to tricks, but is a sincere artist, and one whose popularity is becoming more and more in evidence in these surroundings. His recital will be counted among the important musical events of the present season.

CHICAGO MUSICAL COLLEGE NOTES.

Two movements from Felix Borowski's "Peintures" were played at the concert of the Civic Orchestra last Sunday. A concert by students in the piano department was given in the recital hall, Steinway Hall, Monday evening. Ethel MacDonald, student of Rose Lutiger Gannon, has been appointed head of the vocal department in the Teachers' College, Alda, Okla. Kathleen Ryan, also studying with Mrs. Gannon, sings at the Evanston Golf Club and the Chicago Athletic Club this week. Olga Gates, vocal student, and Joe Harding, student of Leon Sametini, assisted by John Brown, pianist, gave a program at the Windermere Hotel last Sunday. Carroll Kearns, also studying voice at the college, will give the program there this Sunday. Edward Collins, of the faculty, gave a recital at Augustana College, Rock Island, October 27. Lucille Quinn has been engaged as contralto soloist at the First Baptist Church. Lowell Wadmund directed the University of Chicago Lambda Chi Alpha Quartet for the radio concert last Thursday. Efrem Garcia, student of the cello department, played cello solos for the benefit of the Salvation Army Fund last Thursday. Vivien Brewster is also studying at the college; Inez Bringgold, piano student, and Thelma Edelbrock, student of Leon Sametini, played at the Bryn Mawr Woman's Club, October 23.

Felix Borowski lectured on the "Beginnings of Musical Notation" at the Chicago Musical College Saturday morning. A concert was given by advanced students of the Chicago Musical College in the recital hall, Steinway Hall, Saturday evening. An interesting program was interpreted.

WALTER SPRY'S ARTISTS' CLASSES.

Walter Spry announces the second of his classes for young artists, which will take place at the Columbia School of Music, Thursday morning, November 16. Besides piano solos for concert use, the pupils are expected to bring at least one concerto and in this way six or seven important works of this class will be thoroughly studied during the season.

ADOLPH BOLM SCHOOL OF THE DANCE.

Lucy Duncan Hall has begun her class in Dalcroze eurythmics at the Bolm School of the Dance, 624 South Michigan avenue. It is expected that Marguerite Heaton, of the New York Dalcroze School, will arrive in Chicago in January to supervise these classes, at the Adolph Bolm School of the Dance.

Classes in French have been started at the Adolph Bolm School in order that the pupils and members of the Chicago Ballet may be thoroughly familiar with French terms so frequently employed in ballet training. Mr. Bolm has also started his special course and class in pantomime and character dancing.

There is such a tremendous demand for the young dancers benefitting by Adolph Bolm's masterly training that those capable of filling professional engagements find all they can do.

KARL BUREN STEIN STUDENT RECITAL.

Giorgios Coutroulis, baritone student of Karl Buren Stein, will give a song recital in Kimball Hall, Thursday evening, November 16. He will be assisted by Mignonette Schruta Turner, violinist, with Mr. Stein at the piano.

CHICAGO SYMPHONY ORCHESTRA.

This week's program of the orchestra was most interesting. In the first place, there was a novelty in Arnold Bax's "November Woods;" the first hearing at Orchestra Hall of Camille Zeckwer's "Jade Butterflies," which won first prize last spring at the North Shore Music festival; the appearance of Claire Dux as soloist, and for the backbone of the symphonic program, the presentation of Beethoven's eighth symphony. "Ladies First" is a motto that we try to observe, and for that reason and others, Claire Dux is given first place in this review. The young soprano has slowly but surely taken her place among the favorite singers who appear in Chicago, and her increasing popularity has been won solely on merit. Better singing than she did in the aria from Mozart's "Marriage of Figaro" has seldom been heard on the stage of Orchestra Hall, as not only is her voice well suited for that music, but also her interpretation was flawless. Miss Dux is an ideal Mozart interpreter. She also sang an aria from Halevy's "Jaguarita" in such fine style as to win the thunderous plaudits of an usually phlegmatic audience. Her third appearance was given to two lovely songs by Korngold, each sung with that refinement and beauty of tone always noticeable when Miss Dux is at her best. Arnold Bax, a modernist among English composers, is one of the best propagandists for music from the British Isles that has reached these shores in quite a while. His symphonic poem, "November Woods," though built with all the effects of modernists, has a melodious background that adds agreeable color to the composition, which is full of descriptive idiom. A splendid addition to the repertory of the Chicago Symphony Orchestra and a fine novelty for Stock to have brought back from Europe! Zeckwer's "Jade Butterflies," which was given a lengthy review when first produced, made on another critic of this paper as good an impression. The Brahms-Dvorak "Hungarian Dances," which concluded the program, was superbly played.

AMERICAN CONSERVATORY RECITAL.

Advanced piano pupils of Heniot Levy and voice pupils of Charles LaBerge furnished the regular Saturday afternoon recital of the American Conservatory, at Kimball Hall, November 4. The Levy pupils appearing, who gave a splendid account of the training received under this prominent pedagog, included George L. Sterbenz, Florence Hutton, Florence Forst, Jeannette Eppstein, Richard Hire and Tschaikowsky. The selections rendered were by Mendelssohn, Chopin, Liszt, Mozart, Debussy and Tschaikowsky.

RENE DEVRIES.

Perfield Musicianship Recital Saturday

At Magna Chordia Hall, 10 East Forty-fourth street, on Saturday afternoon, November 11, at three o'clock, Effa Ellis Perfield will hold a musicianship recital, stressing one branch of musical education—rhythm. Pupils of all grades and ages studying with the various Perfield teachers will participate in the recital. Mrs. Perfield will give a short talk on rhythm for the special benefit of the teachers. She will also give a lesson on rhythm to pupils not having studied before. Mothers, teachers and pupils interested are cordially invited to attend.

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DANCING AND SINGING PERFECT EXPRESSIONS OF MUSIC, IS THE CLAIM OF VIRGINIA MAURET

Charming Young Dancer Has Definite Ideals in Regard to Dancing and Has Worked Persistently and Courageously for Them—First to Dance Bach in New York

Not so many years ago, if a music critic were asked to interview a dancer, he would be more or less surprised and perhaps dismayed, for he would not necessarily expect to find one who could converse intelligently and interestingly on music. But there has been more or less of a sudden change and today one finds the choreographic art holding a very different place, and the attitude of the public and the critics vastly different. Whereas, a few years ago the public in general held a rather curious interest in a dance recital as a pleasant diversion, today there is a serious interest and it is regarded as one of the higher arts. As dancing is one of the oldest arts, there is no reason why it should not be one of the finest, but for various reasons there has not been a steady development and trend upwards as in the other arts. However, it is now coming, or has



Mishkin Photo

VIRGINIA MAURET,
exponent of the Modern Russian Ballet.

come, into a recognized place, and its present status is due to the efforts of a few dancers in particular who have had definite ideals and have worked persistently and courageously for them.

Included in this class is Virginia Mauret, a young American dancer trained in the Russian school. She is an exponent of the art of Fokine.

CHOREOGRAPHY NOW TAKEN SERIOUSLY.

"Yes," said Miss Mauret, "the public is now taking the choreographic artist seriously, and the struggle for recognition and the fight to command the respect and attention of the biggest musicians and conductors as a solo artist is after all worth while. It has been one of my greatest ambitions to dance with a symphony orchestra, and I am eagerly looking forward to my appearance with the New York Symphony under Walter Damrosch this winter.

THE DANCER AS SOLO ARTIST.

"It has often been said that music properly played needs no other interpretation; in other words, is all sufficient. What a silly criticism to hurl at a dancer! Of course, no intelligent choreographic artist would ever claim that music needs the dance in order to be properly interpreted! The dance is an art by itself, and it has been one of my aims to convince conductors that a dancer can fill the same place as a soloist who is a vocalist or an instrumentalist.

STUDY OF MUSIC ESSENTIAL.

"A dancer must treat his art seriously and intelligently, and there is such a close and vital relation between dancing and music that one should also have a thorough understanding and appreciation of music in its various branches."

Miss Mauret herself has had a very thorough training in piano, violin, theory and harmony, composition, musical analysis and other musical studies.

"The study of music is absolutely essential," she stated. "It is necessary to have a knowledge of musical composition and form in order to create dances. I spent many hours working out Bach analytically and was the first one to dance to Bach music in New York. The dances which I constructed to the French piano suite of Bach (1750 period) I expect to present at my New York appearance this season."

"In creating your dances, do you suit the music to your dances, or your dances to the music?" she was asked.

MUSICAL MUTILATIONS OFFENSIVE.

"Well, occasionally I have ideas for which I must find appropriate music," was the reply. "But usually it works the other way round. When I hear beautiful music I unconsciously and naturally feel and see the dance—and since the dance is inspired by music, it must adhere to musical form. The intelligence and taste of a musical audience must not be offended by musical mutilations and vagaries.

"This changing of the music to suit the whims of some dancers has been one thing which has retarded the sincere efforts of the best artists to place the choreographic art on a higher plane. I was rather surprised on my tour through the country last season to find that there is a keen appreciation for the most classic interpretations, such as dances to the French suites of Bach, etc. But I also discovered that much harm had been done and the standard of dancing lowered by many so-called dancers who took all sorts of liberties with the music and capered around and posed in very little clothing, all under the guise of 'interpretative' dancing. Often a lack of fundamental thought and training is revealed.

ALL DANCING INTERPRETATIVE.

"Much dancing, of a Greek-like character, with no particular style, has been named 'interpretative,' so that this type of dancing has become familiar under that name. But all dancing must be interpretative, no matter what the style or form, be it classique ballet, Greek or character."

DESIGNS OWN COSTUMES.

Miss Mauret considers costuming an important factor in choreography. There should be conformity to period, appropriateness as to ideas, and so on. She designs most of her own costumes.

FREEDOM OF THE MODERN RUSSIAN BALLET.

In answer to questions concerning the type of dances she presented, Miss Mauret explained briefly. "The modern Russian ballet is the dance in its highest form, comprising every artistic phase. The foundation for all dances is the classique ballet form. This is a modification and humanizing of the old Italian and French schools. The stiff pirouettings and mechanical postures give way to musically inspired motion and poses that are symphonies of line and dramatic expression.

"The ancient Greek and Oriental dances belong to the stylistic form. They are inspired by paintings, sculpture and the historic period to which they belong.

"Character dancing is the most human of all the choreographic forms. It embraces all the characteristics of the folk-people. Each nation has its peculiar gesture and mannerisms, from the quiet, genial good humor of the Dutch to the wild stampede of the Gypsies."

"And who are your favorite composers?"

"Well, of course, I have great admiration for Bach, and I am very fond of Chopin. But I also love the Russian composers, such as Tschaikowsky and Rimsky-Korsakoff. It is hard to select any particular ones."

From Bach, through Chopin to Rimsky-Korsakoff. What a range! No wonder Miss Mauret is such a versatile artist!

DANCER MUST CREATE ATMOSPHERE.

"Dancing and singing," she continued, "I consider the most perfect expressions of music. Unhampered by any mechanical device, the performer is forced to put every bit of his or her soul into the interpretation in order to make the audience grasp its significance. Dancing, in particular, is an art where one is put on one's own resources. Dumb, one must speak—the entire body must sing to the music, either as the solo or the accompaniment. The dancer must create all atmosphere and possess poetical feeling and vivid imagination."

TWO APPEARANCES WITH NEW YORK SYMPHONY.

Miss Mauret has been engaged for two appearances in February with the New York Symphony, one in New York and one in Brooklyn. She will have a ballet with her. On her tour she is accompanied by a trio of piano, violin and cello. On her New York program she will include a classique ballet, a Chopin number, the French piano suite of Bach, the "Zigeunerweisen" by Saraste, and a colorful Oriental number especially created for her by Fokine.

TRIBUTE TO FOKINE.

Miss Mauret concluded with a tribute to her teacher, Michael Fokine. "We are indeed fortunate to have in our midst Michael Fokine, the creator of the modern Russian ballet, to whom the art owes its reincarnation and its rise to the same heights as music, sculpture, painting and literature.

E. V. H.

Miami Conservatory Notes

The first of a series of Sunday afternoon musicales announced by the Miami Conservatory for the season was given October 15 by Edna Burnside, pianist, member of the faculty of the Conservatory. Miss Burnside was assisted by J. B. Lucy, violinist, of Jacksonville. Mr. Lucy has received his entire musical education at the School of Musical Art in Jacksonville, of which school Bertha Foster, now director of the Miami Conservatory, was the founder and for twelve years the director.

The Miami Conservatory opened its fall term October 16 with a large enrollment of students, many being from out-of-town. An announcement of interest to music and art lovers is that a series of lectures will be given by Mrs. R. W. Seymour on "The Correlation of the Arts." Beatrice MacCue, head of the voice department of the conservatory, arrived in Miami, October 14, after a summer in New York City.

A recent addition to the organization of the Miami Conservatory is Edna S. Jamieson, who has taken over an interest in it and who will be its business manager. The conservatory has opened a branch school in Riverside to accommodate the increasing number of patrons in that section of the city.

Roberts to Sing Aria New to This Country

The search for new and interesting compositions keeps the artist eternally vigilant, especially the singer who appears with orchestra. Emma Roberts, therefore, acknowledges a special debt of gratitude to Pierre Monteux, the conductor of the Boston Symphony Orchestra, for bringing to her attention a work hitherto unknown to the American concert stage. Upon his return from Europe Mr. Monteux brought with him the score of Berlioz' "Les Troyens." This opera, the last which the composer wrote, is divided into two parts, "The Capture of Troy" and "The Trojans in Carthage," and contains many lofty and beautiful passages. In the second part, "The Trojans in Carthage," there is the great contralto aria, and it was for this part that Mr. Monteux immediately communicated with



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EMMA ROBERTS,
contralto.

Miss Roberts, with a view to having her sing it under his leadership. Thus it is possible that upon the occasion of Miss Roberts' forthcoming appearance with the Boston Symphony Orchestra, she will be heard in an aria quite new to this country.

Alexander Gunn Returns From Europe

Alexander Gunn, the pianist, who has spent the summer in Europe principally in developing a repertory of modern French and Spanish piano works, gave a recital in London just before leaving for America, October 20. Many friends will look forward to hearing him, especially in modern works, praised as follows by Mr. Henderson in the New York Herald of recent date: "He followed this with a sonata by Ravel, in which his studies in the Debussy and Ravel school were brilliantly illustrated. The composition is something of the filmiest texture, and under Mr. Gunn's fingers it shone forth as a gossamer web of piano floridity."

Schipa, Ruffo and Others Guests of Huston Ray

Huston Ray, the concert pianist, is being heard this week at the Riverside Theater. On this past Monday night several distinguished artists were the guests of Mr. Ray, and occupied the stage box. These included Tito Schipa, Titta Ruffo and several other friends. Mr. Ray is causing considerable comment for his excellent playing, and for the fact that, being essentially a concert artist, he has been able to be one of the features of the Keith circuit. Mr. Ray will be heard at the Palace Theater here next week.

Sundelius Singing in Utica and Providence

Before starting rehearsals at the Metropolitan Opera House the early part of November, Marie Sundelius sang in Utica, N. Y., for the B Sharp Club on November 1. On November 26 she appears for the Verdandi Swedish Male Chorus in Providence, R. I.

Betsy Lane Shepherd for Wilkes-Barre

The Mozart Choral Club of Wilkes-Barre, Pa., has engaged Betsy Lane Shepherd for a recital there December 4. That month the soprano will leave for a tour of the Northwest under the local direction of Katherine Rice, of Tacoma, Wash.

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CLEVELAND ORCHESTRA AROUSES AUDIENCE TO GREAT ENTHUSIASM

Sousa Concert Opens Season—Gigli and Lazzari Open Bernardi Course—Russian Opera Company at Masonic Temple

Cleveland, Ohio, October 26.—The month of October opened what promises to be the most important musical season Cleveland has ever known. Extensive building operations have deprived Clevelanders of a summer garden for open air concerts and opera, so that the return to indoor entertainment is unusually welcome this year.

Very appropriately Sousa's Band was the first outside attraction, coming to the great auditorium on the afternoon and evening of September 30. The matinee was for children and young people. A special rate was made for high school pupils. Tickets were given out by the music instructors in each school. A record breaking attendance for the band was the result. The program was unique in the manner in which the different instruments were introduced to the children, and much drollery was developed, to the huge delight of the youthful auditors. So vast is the auditorium that it was quite as pleasant to listen to the band as if it had been out of doors.

GIGLI AND LAZZARI OPEN BERNARDI COURSE

For the Bernardi concerts only a portion of the auditorium will be utilized. The course opened with a concert by Beniamino Gigli, tenor, and Carolina Lazzari, contralto, both of the Metropolitan Opera. Gigli was in superb voice and was greeted by a huge audience. He closed the Bernardi concerts last season and his success on the occasion was so sensational that it was most fitting he should open the present series. Mme. Lazzari is a well known favorite to Cleveland concert goers. Her voice is full, warm and appealing in quality. She shared the honors of the afternoon in due measure.

RUSSIAN OPERA COMPANY AT MASONIC TEMPLE.

The Russian Opera Company, under the management of Katherine Pikard, began its engagement at the Masonic Temple with Moussorgsky's "Boris Godunoff." The cast for the performance presented Ina Bourskanja as Marina and Jacob Lukin as Boris. Others in principal roles were Ina Svetlova, Vladimir Daniloff, Vladimir Svetloff and David Tuichinoff, Michael Fivlesky conducted the opera.

On October 16, at the Cleveland Institute of Music, the choral club, under the direction of Ernest Bloch, resumed its rehearsals. The success of the chorus last year was such that a much larger enrollment is anticipated for this winter.

The largest audience ever assembled here on a first night of the season came to hear the Cleveland Orchestra. All who attended anticipated a good concert, for the steady growth of the work of both Director Sokoloff and players was very marked last season; but no one was prepared for the surpassing beauty of playing and the inspired interpretation of Mr. Sokoloff on Thursday evening, October 19. Tschaikowsky's "Pathetic" symphony received the most illuminating and thrilling reading that has ever been heard by a Cleveland audience. Prolonged applause followed each movement, but at the close of the third movement the auditors were roused to such enthusiasm that the entire orchestra had to rise to receive the plaudits with the almost overwhelmed director. Such a proceeding before the close of a symphony establishes a new precedent for Cleveland audiences. The tragic last movement was deeply sonorous, and the hushed close received the tribute of complete silence for the space of a few seconds, and then a tumult of acclaim burst out. Such playing was a revelation of symphonic possibilities. After a much needed intermission Brahms' variations on a theme by Haydn, op. 56, was given. This proved to be a tremendous contrast to the symphony and it is needless to say that to present nine variations of the same theme to a public audience required all the composer's skill in manipulation of material and equal skill on the part of director and players. Again did the rendition prove more than adequate. There was no perfunctory performance of a purely intellectual composition. Each variation presented a new facet of a musical gem and there was no "letting down" on the part of performers. Great virtuosity of the different choirs was here displayed. The symphonic poem, No. 2, "Les Eolides," by César Franck, was given a first hearing. It proved to be a very colorful composition. Produced for the first time in 1876 (the year it was written), it was not in the least understood by the public. Its second hearing was in 1882 under the same conductor, Lamoureaux, and this time it was hissed. The prelude to Act III of "Lohengrin" closed the concert. Those who have heard Mr. Sokoloff direct this composition can never disassociate it from his remarkable interpretation. He has made it his own and through his men never fails to exalt his auditors. It is a splendid thing to watch a young man grow and come into the realization of his powers as Clevelanders have watched Nikolai Sokoloff. It gives his public a pride of possession that is a civic prototype of family pride.

The Musical Arts Association through its executive vice-president and treasurer, Dudley S. Blossom, announces that the entire anticipated deficit for the coming season has been met by 800 subscribers from $1.00 to $30,000 apiece. The association aims to build up this list to 1000 and hopes that many more will become permanent subscribers. Last season there were only 104 contributors. The growth of the list demonstrates the increased interest in the orchestra.

Saturday afternoon, October 21, the program was repeated to an audience of even greater enthusiasm, and Mr. Sokoloff, because of so many music students, analyzed briefly the Brahms variations. The management gave a special matinee for children on the same Saturday afternoon.

THE RUSSIAN OPERA COMPANY ENJOYED

The Russian Opera Company has come and gone. The performances were enormously interesting and the excellence of the most inconspicuous parts was an outstanding feature of their presentations. The most notable performances were "Boris Godunoff," by Moussorgsky; "The Snow Maiden," Rimsky-Korsakoff; "Eugene Onegin," Tschaikowsky, and "La Juive." "Boris" and "La Juive" found the most favor of all because of their intensely dramatic themes. "The Mermaid" and "Notch Lubvy" were also given. The scenic effects, while simple, were adequate and of great beauty when occasion demanded. The orchestra under Michael Fivlesky gave excellent support. One feature of "Boris" was the a capella singing of the chorus off stage to which the soloist sang. The antiphonal singing in "La Juive" was also of marked excellence.

NOTES.

The Epworth Methodist Episcopal Church has just had its anniversary week and by way of music gave its members the privilege of hearing two former choir members now known nationally. Allen McQuhae sang at the Sunday morning service. In the evening Caroline Hudson Alexander gave a recital of sacred songs. Mrs. Alexander has returned to Cleveland, where her husband has been engaged for the past year as organist and teacher. She has accepted the position of soloist in the Second Church of Christ, Scientist.

Mr. and Mrs. Francis Fleury Prentiss presented to their guests at the Country Club, Lucrezia Bori and Toscha Seidel in a musical program of rare charm and beauty on October 20. This is the second affair of this kind Mr. and Mrs. Prentiss have given. M. B. P.

Edna Thomas Opens Legion Convention

The rich mezzo soprano voice of Edna Thomas ringing out over the heads of many thousands of ex-service men and their families officially opened the recent convention in New Orleans of the American Legion. Dignitaries from all over the land, including General Pershing, complimented the talented singer and secured her assistance for the Requiem Services held for those who fell—at which Miss Thomas sang "There is no Death."

The distinction achieved by Miss Thomas in piloting to success this great convention of America's soldiers was a fitting tribute to her work "over there," for Edna Thomas was well and widely known in the camps on the other side during the war.

Dambois on Tour in England

Maurice Dambois, cellist, who is at present on tour in England, recently gave a successful recital at Aeolian Hall, London. Mr. Dambois has already established his reputation there as a musician of marked ability and won fresh laurels on this occasion as a composer, playing his new "Sonata in the Old Style."

Mr. Dambois spent the summer at a resort in Belgium with Ysaye and other musicians, with whom he played daily. His tour throughout England, which began early in October, includes many symphony and recital engagements. Later he is to appear in Belgium with Ysaye, when they will play Brahms' double concerto for violin, cello and orchestra.

Virginia Ryan Using the Dunning System

Mrs. Virginia Ryan, having completed a normal class for teachers in the Dunning System, now is using this system in connection with the Scudder Elementary School. She also spends three days of each week in her studio in Carnegie Hall.

Sullivan Pupil in Opera

Eleanor Elderkin, of Pittsburgh, Pa., who is now in her third season of study with Daniel Sullivan, recently made her debut as Nedda in "Pagliacci" at the Academy of Music, Brooklyn, with the Brooklyn Grand Opera Company. This was Miss Elderkin's first appearance on the operatic stage and she sang the role on three days' notice. She acquitted herself so creditably that she has been engaged for a reappearance in the same role.

A "Triumph" for Bianca Sherwood

Bianca Sherwood, after appearing at Greenpoint, October 18, at a celebration under the auspices of high city officials, was immediately engaged for a concert in Brooklyn. The Greenpoint Weekly Star in speaking of this concert stated that she scored a triumph.

Erna Rubinstein's Recital November 17

Erna Rubinstein, violinist, arrived in New York recently from Europe. She opened her tour at St. Louis on November 6. Her first New York appearance of the season will take place at Carnegie Hall on November 17.

Friedberg Artists in Recital

Winifred Marshall, soprano; Dmitry Dobkin, tenor; Emil Borsody, cellist, and N. Val Peavey, pianist, are to give a joint concert at Scranton, Pa., January 21. All these artists are under the management of Annie Friedberg.



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ROBERT RINGLING,

young baritone, who is touring this season under the management of R. E. Johnston. Mr. Ringling is the owner of a splendid yacht, the Symphonia, which is equipped with every modern convenience. It is 120 feet long, containing six double rooms, one single one, four bath rooms, smoking room, galley, dining and living rooms. As the singer has always been fond of traveling on water, where his routings will permit, he will use his boat. Among the cities where Mr. Ringling will appear this season may be mentioned Charleston, Savannah, Palm Beach, Miami, Havana, and two other cities in Cuba, New Orleans, Galveston, San Diego, Los Angeles, San Francisco, Portland, Seattle and Vancouver. (Photo by Bain News Service.)



CLAIRE EUGENIA SMITH,

mezzo soprano, who has just returned on the S. S. Majestic after spending several months abroad studying and filling concert engagements. (Photo by Bain News Service.)



MARGUERITE NAMARA,

who recently returned from Europe where she spent the summer.



THE OLD HOME TOWN.

Ethel Wright Fuson, contralto, and Thomas Fuson, tenor, standing on the ruins of the sod house in Nebraska which was Mr. Fuson's birthplace.



MAESTRO A. SEISMIT-DODA COACHING CHARLOTTE WALKER.

Maestro Seismit-Doda, the well known and successful vocal teacher, is at present very busy coaching Charlotte Walker, a beautiful Spanish type. It is reported that Broadway will soon have an opportunity to hear and see her. (Kelfein Photo Service.)



AMY NEILL,

violinist, who has been appearing successfully in concert abroad. At her recital at Aeolian Hall, London, October 10, she gave the first English performance to Leo Sowerby's new sonata in B flat, the composer playing the piano part. Miss Neill was well received when she appeared as soloist in the Queen's Hall under the baton of Sir Henry Wood.



HAROLD A. LORING,

lecture recitalist on American Indian Music, and his assistant. They have been booked for programs with such organizations as the St. Cecilia Society of Grand Rapids, the Harmonic Club of Clinton, Iowa, and several state universities as well as a number of prominent women's clubs. The Muncie (Ind.) Star said that "Mr. Loring brings us an authentic interpretation, so real that it is almost magical. He is a master musician whom the most critical musicians have accredited. He is a scholar whose work in Indian lore and Indian music is unexcelled. The jaded indoor workers find in Mr. Loring and his Indian a mental recreation as refreshing as a stroll through green fields and scenic woodlands." (Photo by Morrison.)

AUGUST FRAEMCKE AND CARL HEIN





August Fraemcke, pianist, and Carl Hein, voice teacher and conductor, co-directors of the affiliated institutions—the New York College of Music and the New York American Conservatory of Music. Their concert in Carnegie Hall Sunday evening, October 29, attracted a large audience, these members of the faculty appearing in concertos for their respective instruments: August Fraemcke, pianist; Dirk G. Holland, violinist, and William Ebann, cellist.



BETSY CULP,
the concert accompanist and cousin of Julia Culp, photographed in Scheveningen (Holland) during her vacation.



JULIA GLASS,
youthful American pianist and pupil of Alexander Lambert, who will be heard in recital on November 16.



LOUIS KAZZE,
pianist, who gave a successful recital in the Academy of Music Foyer, Philadelphia, on the evening of November 2. Mr. Kazze comes from a line of musicians which for generations has dominated the musical circles of Mogilev and Kiev, Russia. He came to this country at the age of nine, and has since made his home here. The degrees of B. A. and B. Mus. were awarded him by the University of Pennsylvania. He has appeared successfully in recitals, concerts and lecture-recitals in leading cities throughout the East.
(Photo by Kubey-Rembrandt Studios)



ENJOYING THEMSELVES.
The snapshot was made at a farm party of William Drennon, prominent Kansas City businessman and art patron. (Sitting) Carl Busch, the eminent Danish composer and musical conductor; (standing) from left to right, Louis Dornav, the noted Holland tenor and head of the vocal department of the Kansas City Conservatory of Music; William Drennon, and Arnold Volpe, the well known conductor and newly appointed director of the Kansas City Conservatory of Music.



LYNNWOOD FARNAM,
organist, whose recital at Aeolian Hall, November 3, gave New Yorkers an opportunity to verify the enthusiastic comments of the St. Paul, Minn., papers, which acclaimed his "marvellous technic," the Chicago Diapason saying he "created a sensation."



MARTHA PHILLIPPS,
coloratura soprano, who appeared as soloist with the Swedish Dancers at the Brooklyn Academy of Music on November 4. She scored a unique success with native folk songs.
(Campbell photo)



JOHN VALENTINE,
young tenor artist-pupil of Gennaro Mario Curci, who sailed on the Conte Rosso recently for Italy, where he will make his headquarters in Rome for a year or so, during which he will coach and sing. Mr. Valentine has a fine voice, and a brilliant future is predicted for him as a concert artist.
(Photo by Mishkin)



MANA ZUCCA,
who is one of the very few living composers who can boast of being able to compile a brochure comprising almost four hundred published compositions, in every form. Since these compositions are sung and played by the world's leading artists, the quality of the work is as surprising as the quantity produced.



ADOLPH BOLM,
director of the Chicago Opera Ballet, teaching his young son about the Russalkas (Russian mermaids).

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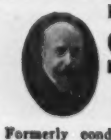
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OPINIONS OF THE PRESS

Annie Louise David Continues Her Successes

Annie Louise David's successes still continue. On October 17 the harpist added another link to the already long chan of successes that she has been having in the West, when she played before an audience of 8,000 in the Greek Theater, Berkeley, Cal.

In connection with Miss David's appearance at the Notre Dame College, San Jose, on October 11, the Mercury said in part:

Notre Dame College, famous for its recitals, never had a greater treat than that enjoyed yesterday afternoon when Annie Louis. David of New York City, a harpist of international reputation, gave a harp program for the sisters and students.

Yesterday was an especial occasion, too, rather out of the ordinary in more ways than one, for Madame David's recital was also her "birthday party" to the sisters and pupils of Notre Dame. "And I could not celebrate my birthday in happier fashion than by playing for you," she wrote in her acceptance of the sisters' invitation.

Madame David played before a Notre Dame audience some six years ago, a wonderful program the sisters still speak of with delight. But Wednesday's recital eclipsed her former triumph. Madame David is even finer, bigger in her artistic renditions now than in 1916. Her program was one that would tax the interpretative powers of any artist, but from beginning to end Madame David held her audience spellbound—and Notre Dame audiences, accustomed to the best in music, are admittedly critical.

Madame David began her musical career as a pianist. She studied under MacDowell, and was one of his most talented pupils. The harp, however, seemed to offer her greater scope of expression and she abandoned the piano, taking up the study of the harp under Hasselmans, one of the greatest teachers of the harp. In her program yesterday she included a composition of her former maestro—"The Fire-flies." It was a delightful bit of descriptive work—an exquisite melody heard faintly through intricacies of delicate glissando; in imagination one glimpsed the darting fire-flies in the soft dusk of a summer evening; one heard the rustling leaves as the breezes stirred them; back and forth in eccentric flashes, to the accompaniment of humming wings, and the thousand subdued sounds of summer, flitted the fire-flies called forth by Madame David's artistry. One saw them all, followed their erratic flight through tree-tops to a sudden earthward sweep, then the gentle settling on a bending blade of grass—and Madame David was smiling her charming "did-you-like-it" smile while one pulled one's self back to reality.

It was so with all Madame David played. One felt and saw when she played. Her opening number was the lovely "Ballade" by Zabel, followed by Olsen's "Serenade" and Chopin's "Etude," difficult even for piano, and doubly so for the harp, with its close harmonics. It was exquisitely rendered.

"Clair de lune" (Debussy) conjured up woodlands bathed in moonlight and fairy folk dancing over mossy rocks, while Harriet Ware's "Song of the Sea" rearranged and revised for the harp by Madame David, brought visions of soft-lapping waves slipping smoothly over white sands or tumbling over rock-strewn shores and booming breakers pounding among the cliffs and caves. This she followed by a lilting modern French number, by Grandjany, "Le bon petit roi d'Yvotot." It is adapted from an old folk dance and song sung in the time of Napoleon, whom the good folk, in derision, called the good little king of Yvotot.

Loukine's "Prelude," the first number of the fourth group, beautiful, dignified, lent itself to the sweeping chords and harmonics of Madame David's playing with wonderful effect. Following was Zabel's "Salutation of the Dawn," a difficult but exceedingly beautiful descriptive bit, most artistically rendered.

Perhaps the finest number on the program, in a recital uniformly excellent, was Madame David's closing number, a concerto for harp and orchestra in B flat minor, by Margaret Hoberg. Miss Hoberg, who was a pupil of Madame David, wrote the concerto for her and dedicated it to Madame David, who gave it its premiere in Carnegie Hall, New York, with a symphony orchestra of 125. It is a masterly composition, and stands foremost among American compositions for the harp. Madame David, of course, lacked the wonderful accompaniment of an orchestra, but the three movements—allegro maestoso, adagio and the finale, allegro moderato—were given a magnificent rendition. The orchestration, arranged for piano, was played by Florence Jamison, formerly of San Jose, now of Claremont. Miss Jamison was a pupil of F. Louis King, and was well known in musical circles in this city. She accompanied Madame David with feeling, and added much to the beauty of the concerto.

Headlines That Tell a Story

Clippings received by Concert Management Arthur Judson reflect the great success of Margaret Matzenauer, of the Metropolitan Opera Company, at her concert in Portland, Ore., on October 10. Owing to space exigencies, it would be impossible to reprint the notices in full, but the accompanying headlines and first paragraphs are sufficient to "tell the story." C. Hilton-Turvey's headlines in the Portland Oregonian were as follows: "Matzenauer Sings in Glorious Voice—Something Exotic About Artist Strikes Audience—Great Applause Won." That critic then continued to eulogize the artist thus:

A real personality was Margaret Matzenauer as she appeared on the stage of the Municipal Auditorium. There was something exotic about her that struck the audience even before the first notes of her rich voice began its burden of song.

After stating in her headline in the Portland Telegram that "Matzenauer Is Charming and Delightful," Susie Aubrey Smith had this to say:

Margaret Matzenauer did some magnificent singing at her concert at the Auditorium, and all of her numbers were artistically rendered. In her group of operatic selections, Matzenauer interpreted the mood of the music so well that one could visualize the scene from the different operas, and see her for the moment as Carmen or Mignon. Matzenauer is truly one of the great artists of today. The range of her voice is remarkable, its quality is not surpassed by any contralto yet heard by the reviewer and she adds to a dignified and majestic stage appearance a charm of manner that wins her audience almost before she begins to sing.

The headline in the Oregon Daily Journal stated "Matzenauer Is Heard by Big Audience," after which J. L. Wallin continued his review as follows:

Margaret Matzenauer, prima donna contralto of the Metropolitan Opera, and celebrated concert singer, opened Portland's concert season of 1922-23 auspiciously on October 10 at the Auditorium, by presenting a program that will be remembered as one of the most satisfying it ever has been the good fortune of music patrons here to enjoy.—Oregon Daily Journal.

Another Adelaide Gescheidt Singer Wins Laurels

A successful tour with Creatore and his band is the recent accomplishment of another singer of Adelaide Gescheidt's training. Della Samoloff, a dramatic soprano with unusual talent, who has had one year's training according to Miss Gescheidt's Scientific Principles of Normal Natural Voice Development, at the early age of nineteen went into competition with well known professional singers for this engagement with Creatore last June, and was chosen solely on merit to sing an aria and song twice daily in the open air concerts, for eight weeks.

Miss Samoloff sang operatic numbers October 27 at the Erasmus High School, and is rapidly becoming known as a singer of unusual merit, with the true operatic talent. The Trenton Times recently said of her: "Della Samoloff took the audience by storm, and they realized that she was a most likable successor to such artists as Nordica and Raisa." Other recent press criticisms follow:

Prominent among the soloists heard at Pleasure Beach is Mlle. Samoloff, the young soprano, who, it is predicted by musical critics, is on her way to become the sensation of grand opera.—Bridgeport News, Pleasure Beach, Conn.

A young singer who is destined to develop into one of the galaxy of grand opera stars in the near future is Della Samoloff. Signorina Samoloff sang the beautiful aria from Verdi's masterpiece, "Aida," with all the fervor and dramatic intensity the role exacts.—Times Register, Trenton, N. J.

Della Samoloff, soprano soloist, thrills each audience with her powerful voice.—Times Leader, Savin Rock, Conn.

Mlle. Samoloff has a remarkably clear soprano voice. Her singing of the rather tragic aria from Verdi's "Trovatore," gave such an example of brilliance of quality that she was cordially welcomed back to sing a too-short fragment of Slavic music.—Springfield Herald, Springfield, Mass.

Miss Samoloff sang exceptionally well. Her voice technic is of a very high order, and with her clear unforced soprano voice, she extracts from everything she sings its full emotional value.—The Citizen, August 24, 1922, Ottawa, Canada.

Mlle. Samoloff's voice is rich and velvety, and she has the gift of high tones adequate for dramatic opera. She gave full measure of her worth both as a musician and a vocal artist, detailing each note and modulating each phrase with a rare and delicate finish.—Le Droite, Montreal, Canada.

Mlle. Samoloff, dramatic soprano, is an assured artist of worth, as much by her dramatic art as by the amplitude and richness of her voice.—Le Droite, Montreal, Canada.

The cavatina from "Ernani," by Verdi, was well rendered by Mlle. Samoloff. Her voice, warm and prehensile from one extremity of the register to the other, was much applauded.—Le Droite, Montreal, Canada.

Ethyl Hayden Has Many Claims to Interest

For a young singer in her second concert season, Ethyl Hayden is meeting with wide and flattering recognition. Another club engagement, following closely upon Miss Hayden's appearance in Richmond, Va., with the Musicians' Club, has been booked with the Orpheus Club of Newark, N. J., for December 7. A week later she will give her first Aeolian Hall recital of the season, after which she appears twice with the Handel and Haydn Society in Boston. In Brooklyn, she will be heard in recital in the series given by the Brooklyn Institute of Arts and Sciences. She has been booked also for appearances in Detroit (with the Detroit Symphony Orchestra), Youngstown and Indianapolis, and other engagements are pending.

The following press comments appeared in the Richmond papers, after Miss Hayden's appearance with the Musicians' Club:

Miss Hayden has many claims to interest. She has a voice of warm, ingratiating beauty and an intelligence that pervades not alone a command of technical resources, but extends to that much finer and more subtle quality, the art of interpretation. Add to these, beauty and a charming, responsive personality coupled with a simple dignity of manner, and one may prophesy a future in extravagant terms for so young an artist.—News Leader.

Miss Hayden is an attractive young woman with a beautiful voice. The enthusiasm increased with each number. She made an excellent impression.—Post-Dispatch.

Gabrilowitsch "a Very Real Pianist"

Each time the critics hear Ossip Gabrilowitsch play, the difficult task faces them of finding new combinations of adjectives to describe his playing. The comments upon his first New York appearance in Aeolian Hall, October 28, follow the well-worn path of praise.

Mr. Gabrilowitsch can fortunately spare a few days each season from his duties in Detroit to remind New York and other music lovers that he is still a pianist and that the passage of years only refines and clarifies his art. His program brought into prominence some of the most characteristic and delightful qualities of his playing. Perhaps the most beautiful and poetic of his achievements in this recital was his performance of Beethoven. His translucent beauty of tone, the clearness of his articulation, the beauty of his rhythm and phrasing were transportingly united in it.—Richard Aldrich in the Times.

After some remote figures slight and unsubstantial had come like shadows and so departed, a very real pianist emerged yesterday in the familiar person of Ossip Gabrilowitsch. What has been said on previous occasions about this admirable pianist might be repeated with verbal variations.—W. J. Henderson, in the Herald.

Never has Gabrilowitsch played more beautifully and poetically than he did Saturday afternoon. He was listened to with rapt attention by a large and discriminating audience. One wonders when hearing Gabrilowitsch how he finds time to conduct an orchestra and to play the piano with unfailing mastery as he does.—H. T. Finck, in the Evening Post.

An inwardly-satisfying, beautiful experience.—Irving Weil in Evening Journal.

Raymond Simonds Opens Tour Auspiciously

Raymond Simonds, tenor, who is devoting the first few months of this season to a tour with Eleanor Shaw, the well known pianist for the Duo-Art, opened the tour October 24 in Roanoke, Va., under the auspices of the Thursday Morning Musical Club and the University Club. Mr. Simonds evidently had a very brilliant success on this occasion, the Roanoke Times reviewing his part of the performance as follows:

Mr. Simonds, carrying the vocal burden of the recital, is a stranger here, or was. He will not be any more. In three appearances, the last of which resulted in an added number, he impressed his hearers to a marked degree. Range has no terrors for him, he gives his tones in any register with fidelity and resonance, and he sings with feeling not often noted. His first group concluded with Handel's Largo from "Xerxes," splendidly sung. Next he sang the beautiful aria from "Manon" as proof that he is not lacking in balancing dramatic values against lyrics, and in a group of four numbers following charmed with an Irish melody, "The Next Market Day," and Speaks' "On the Road to Mandalay."

The tenor appeared in Detroit during the week beginning October 30, the Duo-Art engagements in that city being with the Federation of Women's Clubs, Detroit Golf Club, Grosse Point Country Club and the Tuesday Musical Club of Saginaw.

Harold Berkley Again Makes Fine Impression

Harold Berkley, violinist, who gave a recital at Aeolian Hall on October 24, following his example of last year made an admirable impression. All of the critics were very favorable in their comments as the appended would indicate:

A large and friendly audience heard Harold Berkley's violin recital in Aeolian Hall last evening and applauded the young player heartily. Mr. Berkley's program included Tartini's "Devil's Trill" sonata, Mozart's D major concerto, a "Notturno e Tarantella" by Szymanowski, and a group of shorter pieces. . . . Musical feeling,

fineness of tone, and a deft execution characterized Mr. Berkley's performance. He felt the grace of Mozart's music and his playing expressed it. For the very different manner of Szymanowski, modern in style and color, he showed also a sympathetic appreciation. And always his playing was that of a serious artist, seeking not self-glorification, but to convey to the audience the meaning of each piece played. Mr. Berkley had in Marion Kahn a pleasing accompanying pianist.—The Globe, October 25, 1922.

Mr. Berkley is an Englishman and was first heard here in the same hall on October 24 of last year. After precisely a year of absence he returned to the local concert platform with a program which, like that of his previous recital, showed that he had a sincere regard for the best music written for his instrument. Those who go to many violin recitals could perhaps have dispensed with the sempiternal "Devil's Trill" of the venerable Tartini, though it must always be a pleasure to those who do not listen to it too often to hear it played as smoothly and unaffectedly as Mr. Berkley played it last evening. Mr. Berkley is a well schooled violinist whose tone is light, transparent and engaging and whose intonation is rarely at fault. His command of double stopping is excellent and he has a bow both firm and elastic. He plays in a clean, honest, straightforward manner, with appreciation of the style of the works before him.—W. J. Henderson, N. Y. Herald, October 25, 1922.

Fiddlers are almost an numerous as pianists this season. And most of them are really worth hearing, too. Another made his appearance in Aeolian Hall last night. It was Harold Berkley, unpretentious in bearing, modest in manner, yet sufficiently resolute and sure of his ground. He played Tartini's "Devil's Trill" sonata well, even though his tone, generally agreeable enough and appealing, invariably true to pitch, was not always immaculately sustained. And to Mozart's D major concerto, with difficult cadenzas for each movement, he brought not only technical proficiency out of the ordinary, but also musical intelligence, good taste and grace. No less successful was Berkley in Szymanowski's thoroughly up-to-date "Notturno e Tarantell." There was imagination in his treatment of the murky introductory measures, repeated at the end with their grim sequences of open fifths; there was zest and vigor in the way he attacked the pizzicato opening of a dance movement more Spanish in character, it seemed, than Italian.—Max Smith, N. Y. American, October 25, 1922.

Harold Berkley, who gave a violin recital last evening in Aeolian Hall, is not only a musician of sensitive feeling, but also a well-equipped master of the technic of his instrument. His playing of Mozart's D major concerto, in which perhaps his musicianship met its highest test, showed an appreciation of the essential quality of Mozart's music. Mr. Berkley's technic is sufficient to carry him through many difficulties, and he has a true appreciation of style.—New York Times, October 25, 1922.

Though the numbers on his program—by Desplanes, Brahms, Grasse, Sarasate—allowed him ample opportunity to demonstrate his technical ability, he played in musicianly fashion and pleased his audience especially by his rendition of Mozart's concerto in D major.—New York Evening Post.

To put something new into a violin recital is not an easy matter but Harold Berkley accomplished it at Aeolian Hall last night when he played a nocturne and tarantella by Poland's most advanced composer, Szymanowski. It was extraordinary music, not without moments of real beauty, particularly in the rapid successions of harmonics near the close. In producing such flute-like tones Mr. Berkley was at his best, and he exhibited still more of these dazzling flageolets in the Hungarian and Spanish numbers of his final group. The big audience included many students, armed with their own fiddles, more than willing to learn.—Katherine Spaeth, Evening Mail, October 25, 1922.

Schumann Heink Solidly Booked for November

Ernestine Schumann Heink, after singing in Williamsport, Pa., on October 30, continues her fall tour by singing in Pottsville, Scranton and Wilkes-Barre, in the same state, then in Buffalo, N. Y., on November 14. On November 18, she will appear before the Rubinstein Club of New York in the ballroom of the Waldorf-Astoria. After this appearance she sings in Uniontown, Meadville, Pittsburgh and New Kensington, still in the Keystone State, and on November 22 at Youngstown, Ohio.

Erna Rubinstein Returns

Erna Rubinstein arrived direct from Hungary last week and remained in New York for a few days preparatory to commencing her long tour under the direction of Daniel Mayer. During the coming months little Miss Rubinstein will be almost constantly on the road, her engagements taking her all over the North and West. Some of this great territory was conquered by her last season upon the occasion of her first American tour. She has been redemanded in many places, and many places have had to be



ERNA RUBINSTEIN

refused her appearance this season because of her popularity and the many requests for her time.

She is certainly a very remarkable little girl. Her age is fifteen and she seems younger. She is small, lithe, vigorous. Not at all pert or affected, she sits and talks very much like a grown up young lady, only with perhaps a shade less restraint in her interest in things and her disillusionized enthusiasms. She has been on the public stage for four years or, rather, this is her fourth year. In Budapest, where she studied with Hubay, she made such remarkable progress that, having begun her studies at the age of seven, she attained the virtuoso class at twelve. Then it happened that Carl Flesch, scheduled to play in Vienna, was forced to cancel his engagement through illness. Miss Rubinstein was telegraphed for, and sprang into instant fame.

One of her assets is her astonishing memory. One playing of a piece is sufficient for her to grasp it. Then, as she says, it has only to be worked out. She is perfectly collected. Nervousness does not bother her. Hers is evidently a natural gift, something that comes once in a generation to some favored being who "knows it without learning it." It gives one a strange feeling, looking at this little girl, who ought to be in the "sub-deb" class, to borrow a phrase from Mrs. Reinhart, just waking up to flapperdom, and to think of her having accomplished what nine out of ten musicians never accomplish in the work of a lifetime. To think of a child like this, a school girl, standing up and entertaining crowds of grown-ups. Musically she is grown up herself. There is no difference between her playing and the playing of a mature artist. She simply, by some mystery of inheritance, has grown faster musically than in years. It is no wonder that people crowd to hear her; for genius is a rare thing and a thing that all the world wants to get close to.

Miss Rubinstein's first New York recital of the season is announced for the evening of November 17 at Carnegie Hall.

Elizabeth Nelson at Woman's Press Club

Elizabeth Knauth Nelson, coloratura soprano, a well known club woman and favorably known in the West for her concert and light opera work, was the vocal soloist at the meeting of the Woman's Press Club held at the Waldorf-Astoria, October 28. Mrs. Nelson, a pupil of Katherine Evans Von Klenner, is the solo soprano of the First Methodist Church at Jamestown, N. Y., and is a prominent member of the Mozart Club and the Music Study Club of that city. She is also doing active propaganda work as a member of the National Opera Club, of which Mme. Von Klenner is president. Mrs. Nelson sang effectively the "Page's Song" from "Les Huguenots," revealing a voice of beautiful quality and purity of tone. Her tone production was excellent, and her diction and pleasing personality aided her in securing favor with the large audience. A group of shorter songs—"Ich Liebe Dich" by Grieg, "La Colomba" by Kurt Schindler and "The Wind's In the South" by John Prindle Scott—was also admirably rendered.

Althouse Arrives From Australia on November 24

Paul Althouse, now appearing with sweeping success in joint recital with Arthur Middleton in Australia, is due to arrive in San Francisco on November 24, after having spent three months singing in the Antipodes. Mr. Althouse will immediately resume his musical activities in this country on the Pacific Coast and is solidly booked until he rejoins his family at Christmas time in New York. Among his November appearances will be one as soloist with the Los Angeles Philharmonic Orchestra.

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ACROSS THE COUNTRY

(*Continued from page 47*)

Ben Franklin. The artists will be Fritz Kreisler, Geraldine Farrar and Rachmaninoff.

The Emma Willard Conservatory of Music began its twenty-eighth season on September 11. The conservatory represents the music department of the Emma Willard School and Russell Sage College, and it also registers a large number of students who pursue their music study independently of these academic schools. In addition to the full instrumental and vocal courses, the conservatory features an orchestra under the direction of William T. Lawrence and an opera class and two glee clubs conducted by S. Grahame Nobbes. Harry A. Russell, pianist of Albany, was added to the conservatory faculty this year. The director is W. L. Glover, who is also organist at St. Paul's Episcopal Church and conductor of the Troy Vocal Society.

The Troy Conservatory of Music began this season with an exceptionally large registration of students.

The Music Study Club of Troy will begin its work the latter part of October under the presidency of Georgine T. Avery. S. E.

Vancouver, B. C.—September 15 marked the debut of Digby Tomlinson, a blind pianist, who has been training under Paul Daugherty of this city. The young pianist scored heavily with his audience. His technic has been developed to a surprising degree and in no way failed him in a program which included numbers by Moszkowski, Rachmaninoff, Leschetizky, Chopin and Liszt. Sydney Adamson, baritone, was the assisting artist. His numbers were received with even more enthusiasm than usual. Kenneth Ross accompanied excellently.

Among the artists announced to appear here this season are Geraldine Farrar, Caroline Lazzari and Louis Graveure.

The Knights of Pythias have announced that they will hold a competitive musical festival for British Columbia at Vancouver in May, 1923.

Lillian G. Wilson, a concert soprano, recently of Toronto, has opened a studio here for the teaching of singing.

The American Light Opera Company is playing a month's engagement at the Avenue Theater. The repertory consists of "The Mikado," "Robin Hood," "The Bohemian Girl" and "H. M. S. Pinafore."

The Point Grey Musical Club has elected the following officers: President, W. Speirs Thompson; vice-president, Clare Sumner; secretary, Lena Peace, and treasurer, Henry Lloyd. Recitals will be held on the last Wednesday of each month. E. R. S.

Washington, D. C.—(See letter on another page.)

Waterbury, Conn.—The opening of the new State armory, with its seating capacity of 3,200, and the securing of it by Paul Prentzel for his series of subscription concerts, makes it possible to bring here those artists who always draw large audiences, including John McCormack, Rosa Ponselle, Jascha Heifetz, Louise Homer and her daughter, Louise Homer-Stires, the entire Boston Symphony orchestra with Richard Burgin, violinist, as soloist, and Pierre Monteux as conductors, in addition to Jean Gerardy, cellist, and Benno Moisewitsch, pianist. Mr. Prentzel, who is always desirous of advancing the musical education work in the city, has set apart a large block of seats in the Armory at reduced price for such students of the Waterbury public schools as the principals and teachers may recommend. The acoustic properties have been thoroughly tested and found satisfactory.

The Waterbury Choral Club, which has done remarkably fine work under the direction of Isaac B. Clark, will again be under his leadership. Mr. Clark has taken charge of the chorus work at Saint Margaret's School and will also continue his work at Westover School. In the public schools, Marie MacDonell and Louise Martin are planning some extensive musical and dramatic work for the coming season. O. W. N.

Westerville, Ohio.—The new pipe organ recently installed in Lambert Hall, Otterbein College, Westerville, was formally dedicated by Mrs. Wilbur Mills, A. A. G. O., of this city. Mrs. Mills played to an auditorium filled to overflowing and late comers were turned away. Mrs. Mills' program was well planned to show the possibilities of the new instrument, the Bach, Guilmant and Dethier numbers demanding the full organ, while the Faulkes, Gluck, Federlein, Henselt and Schubert selections showed the various solo stops to advantage. B. G.

Wichita, Kan.—Mr. and Mrs. Otto L. Fischer have returned after a summer spent in study. Mr. Fischer did some special work under Robert Schmitz, and Mrs. Fischer with the Denishawn School. She will continue her own school again this fall, while Mr. Fischer will continue as head of the piano department of the Wichita College of Music.

Lorenz Hanson, a pupil of Bush Conservatory, Chicago, is home and will teach here this season. He has thus far made several appearances as soloist, and assisted W. E. Y. in a radio concert recently.

E. V. Cavanaugh, director of the Municipal Band, has issued a new instruction book for violin. It is published here. With Theodore Lindberg's method this makes two such books locally published.

Irene Castle, with special orchestra, will appear at the Forum, November 25, under the local management of the Elks.

Wichita has another fine new theater added to its theater district. The Orpheum opened last week. The music is under the direction of Francis W. Elder, a Denver violinist. A mammoth pipe organ is part of the equipment.

Every grade, intermediate and the high school, has its student orchestra. The grade and intermediate organizations will put on a program early this fall at the Forum, featuring a 300-piece orchestra. M. L. Hull has charge of the orchestra work.

Harry von Trobel is the new organist at the Orpheum Theater, a well schooled musician and a valuable musical acquisition to Wichita. He has opened a private studio and has charge of the St. John's music. R. B.

Youngstown, Ohio.—The Monday Musical Club will present to Youngstown artists and programs in order to create a greater taste for the best in music at the lowest possible figure. No officer or member of the club receives pay for services and all money from one season's business is turned to the following season's work. The artists to appear under this club's auspices this season are Mary Garden, Jascha Heifetz, Luisa Tetrazzini, Ruth St. Denis and dancers, Margaret Matzenauer, Ignace Friedman, Gutia Casini, Anne Roselle, Fred Patton, Herman Rosen, Anna Westerhoof, and six concerts in which the best local talent will appear.

The Monday Musical Club, consisting of 1,121 members, is recognized as one of the vital forces in Youngstown. The classified departments number eight and are as follows: active, special active, associate, club choral, oratorio, musical art, student and junior.

Myra McKeown has joined forces with May Beegle of Pittsburgh and they are promoting the Youngstown Concert Course. This course consists of concerts by Amelita Galli-Curci, Frieda Hempel, Mme. Ernestine Schumann-Heink and Tito Schipa. Miss McKeown also announces the fourth season of the Cleveland Orchestra, Nikolai Sokoloff, conductor. A. R.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Clara Deeks, Soprano, October 8

Evening Post
Miss Deeks again displayed a voice of rare beauty with fine technic and greatly pleased her audience.

Tribune
Last spring Mr. Gigli was unfortunate in the singer chosen to assist him. Yesterday he was even more so. A good deal of valuable time was consumed by Clara Deeks, a strident-voiced soprano.

Francis Moore, Pianist, October 10

Tribune
A sufficiently varied program.

The World
A program which might have had slightly more variety.

Abracha Konevsky, Violinist, October 12

Evening Journal
He has a good-sized, full and fairly rich tone.

Evening Mail
Mr. Konevsky had rather a thin tone, and he broke what should have been flowing silken phrases into scattered bits.

American
Mr. Konevsky . . . draws a warm, expressive cantilena from the strings.

Herald
His tone was . . . not of the best quality.

Lucy Gates, Soprano, October 13

Evening Mail
Particularly good control of the softest and highest passages.

World
In the upper register it (her voice) sounds faulty in production. There was a trace of acid in the high notes, and a decided monotony in color.

American
Her vocalism, diction and sense of dramatic values were quite without a fault.

World
Her vocalism sometimes lagged behind her interpretations. Her control of tone was frequently defective.

Herald
Bad attack, with uncertainties of intonations . . . and without the variety needed for such numbers as those of Schumann.

Helen Stover, Soprano, October 16

American
In her German and French collections . . . her diction and pronunciation were admirable.

Tribune
Slovenly diction in French and German . . . requires improvement.

World
Except for the Strauss "Caecilie" we considered the German numbers the best we heard, both in diction and in interpretation.

Sun
Particularly in the foreign languages her diction was vexing.

Wendling Quartet, October 16

Sun
The staid Stuttgartners turned . . . to brisk, leaping rhythms and made the intricacies spin. . . .
It seemed sometimes as if the four Germans were voluntarily flinging tone to the winds for the sake of brilliant attack, rhythmic force and grace.

Evening World
Theirs is straightforward, honest, industrious labor. They do not put into their work the obvious animation and spirit that are characteristic of our organizations and the playing occasionally smacks of dullness; musicianly without attaining brilliance or undue elegance.

Hawaiian Environment Inspires Guy Maier to Learn Russian

Guy Maier, who together with Mrs. Maier has been indulging in a few weeks of vacationing in Honolulu on their return from Australia, recently sailed for San Francisco, where he will arrive in time to open his Pacific coast tour with Lee Pattison early this month.

While in Honolulu Mr. and Mrs. Maier became adepts at the difficult sport of surf riding, and spent much of their time on the famous Waikiki Beach. The Maiers also visited Kilauea, the world's largest active volcano ,described by the pianist in a letter to his manager, Daniel Mayer, as "the most fearful, awesome sight in the world."

Not content with travel and sightseeing, Mr. Maier has taken up the study of Russian, and expects to be quite proficient in it by the time he returns to New York, in January.

Two Concerts for Edith Baxter Harper

Edith Baxter Harper, soprano, has been booked to appear at two concerts, November 19 and 21, in New York and Elizabeth, N. J. She will be heard in songs and parts of "Lohengrin," sung in German.

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE NORMAL SCHOOL IN SCHOOL MUSIC

Training for Grade Teachers and Extension Courses for Supervisors

It is generally conceded that the future development of public school music will depend largely upon the music training of the grade teacher. The normal school has contributed its share in this particular education, but unfortunately not as fully as is desired by those who are in charge of school music. This is not entirely the fault of the training school. The question naturally arises whether the amount of time devoted in the average normal school is sufficient. Off hand one would answer "No." On the other hand, it is assumed that the prospective teacher will go to the normal school fairly well equipped in subject matter, assuming that a certain amount of work has been done in the elementary school, and also in the high school. Unfortunately this is not the case. We find that in the eight years of an elementary school course the average amount of time devoted to class room music does not exceed 300 hours. In many high school systems where music is not required no further education is obtained. The candidate therefore enters training school thoroughly unprepared, unless there has been some outside instruction in music. Add to this the approximate 120 hours of instruction which is given in the average normal school, and we find the preparation of these prospective teachers incomplete.

The New Normal School

The recent change in the normal school course from two to three years is a step in advance. Eventually this course will be extended to four years, and will be the equivalent of a college course, graduating students with a degree. When this takes place a course in music and allied subjects will be introduced, the equal or better than that now being given in the average college. Music is too important a subject to be treated in the way it has been treated by certain school systems. It was looked upon as something which was required, and therefore had to be done. There was no definite standard of measurement, there was no articulation with other school subjects, and therefore very little interest on the part of teachers. The new normal course in providing an extra year for study will give the students an opportunity for a broader education.

What the Class Teacher Needs

Skill in presentation rather than personal ability as a performer is the valuable asset for the grade teacher. The best pedagogy provides instruction which compels the pupil to do the work, rather than the teacher. Therefore, if the teacher is skillful she will know the way to develop the pupils so that the interest which is aroused in their desire to do the thing correctly will be the very thing which will provide for more and better music. First, the class teacher should be able to read music, not only with the words, but also the principles of sol-fa, because it is through that agency that real security is maintained. She should also be trained to intelligently interpret songs and have a thorough understanding of the correct use of the voice. An additional course should be given to each teacher in conducting a chorus. This should not be left to the talented few, but everyone should be trained to do it, if for no other reason than to give to each class teacher an added degree of confidence which is necessary to success.

In many normal schools teachers find that the unpreparedness of the student compels them to teach subject matter rather than method. This is an unfortunate condition, but time should not be wasted in assuming that students do not know what we eventually find out they do know. It would be well for the normal schools to teach a fundamental methodology in music which would be applicable to any set of books in any school, so that the young teacher might intelligently use a text-book when it became her duty to do so.

Present Conditions

Normal schools are now providing courses for the special training of supervisors of music, physical training, art, etc., and there are a great many educators who believe that the normal school can give sufficient training in the so-called special subjects so that it will no longer be necessary to have supervisory teachers of these subjects. It is a pretty idea, but absolutely untrue. To attain success in school work class teachers must be guided by those who are more or less specialists in the various subjects. It is assumed that the principal and his assistants are expert in the academic subjects, but it should not be expected that they be expert in the special subjects. Perhaps the time will come when music, physical training, drawing, etc., will be in charge of special teachers within the school, who will do all the teaching of these particular subjects. A plan of this nature is expensive, but after all, worth while—first, because better results will be accomplished, and second, because it adds a dignity to the subject which, unfortunately, is otherwise lacking.

These special courses introduced in the normal schools will be a wonderful help to music in the grades, because those students who take such courses will have to take the corresponding academic courses as well, and in this way they will be familiar with methods of teaching all subjects, and not only the presentation of music. Supervisors are frequently criticized for the lack of knowledge of school conditions, and their failure to understand the teaching of any subject but their own. We assume that in the past this might have been acceptable because music was not an articulate part of the course, but modern pedagogy has decided that it must be. It is now recognized as a subject correlated with history, geography, literature, and language, and therefore the methods in teaching music should be methods that are consistent with the teaching of other subjects. There is a certain definite line of thought which follows the other subjects, and this same line of thought should be used in presenting music.

The Specialist in Music

Higher salaries have brought about higher demands in preparation. There are too many supervisors of school music who are unfortunately handicapped by their lack of real musical equipment. It is better to take talented musicians and train them in the method of teaching school music than to try the inverse method of taking mediocre ability and attempt to get a teaching result. However, there are many who still believe that this added quality of musicianship is not entirely essential to school work. We can not concur with these people in such an opinion, because experience teaches us that the confidence which comes as a result of fine musicianship is the greatest element in leadership, and therefore the normal school of the future will have to work along well defined lines in music instruction in order that there can not be any failure on their part to properly equip, not only the grade teacher, but also the supervisor as well.

To Mrs. Lott the Credit

Under the caption, "Chamber Music in Los Angeles Assured by Society," Bruno David Ussher contributes an article to the Los Angeles Express which says:

Los Angeles as a music city has progressed one more step with the formation of the Los Angeles Chamber Music Society. Intensive investigations and careful considerations of the scope and possibilities of such an organization, extending over a period of more than six months, have resulted in an organization musically as important as the Philharmonic orchestra.

In fact, the foundation of a chamber music society, proposing to give twelve concerts, purporting to give a survey of chamber music in all its various instrumental and formal aspects would have been impossible but for the educational work done by the Philharmonic orchestra. Incidentally, the programs as planned could not be given either, without the enlistment of the solo players from the Philharmonic orchestra. Which demonstrates again the extent of artistic stimulus W. A. Clark, Jr., has afforded this town when founding the orchestra.

Present announcements mention A. C. Balch as president and William Edson Strobridge as manager. Much credit must be given to Blanche Rogers Lott, noted pianist and chamber music player, who was the original "instigator" of a movement leading to the formation of the Los Angeles Chamber Music Society. Admission to the concerts is by single and season tickets, prices of which will be held low, as it is the intention of the society to popularize chamber music. . . . Prominent musicians have been invited to join the artistic personnel of the society. Among those assured are Sylvain Noack, violinist; Emile Ferir, violist; Henry Svedrofsky, violinist; Ilya Bronson, cellist; Alfred Kastner, harpist; Henri de Busscher, oboeist; Blanche Rogers Lott, pianist; Samuel B. Bennett, French horn; Pierre Perrier, clarinet; Jay Plowe, flute. Other artists of the Philharmonic orchestra will be called upon as the programs demand greater instrumental variety. Thus works in which the bassoon, trumpet and additional instruments of the type already mentioned will be performed. In fact, one of the main objects of the society is to break away from the stereotyped, hackneyed chamber music recitals and to utilize all the artistic resources of the Philharmonic orchestra personnel as individual instance demand.

Unique instrumental combinations of strings, woodwind and piano will be presented for the first time here. Rarely heard compositions of great beauty scored in this or similar manner, as also the quintets, sextets, septets and octets of the classic masters will be performed.

Hughes Recital at Patterson Studio

Gwyneth Hughes, contralto, was heard in recital at the Elizabeth Kelso Patterson School of Singing on the evening of October 19. Mrs. Hughes is a Welsh singer who has been in this country three years, and in that time has achieved a well deserved success. The voice is a beautiful one and was heard to advantage in the following numbers: "Ombra mai fu," Handel; "Sur la Plage," Chaminade; "May, the Maiden," Carpenter, and "Clychan Aberdyfi." Assistant artists were Florence Holland and Mildred Johnson, sopranos; Lillian Owens, mezzo soprano, and Raymond Horsfall, violinist, with accompaniments by Henry Horsfall.

This is one of many such recitals given at the Patterson studio, when qualified pupils take part and are heard by audiences of refinement and social position.

Eugen Putnam Wins Success

Eugen Putnam, composer, writes: "I have just learned that Mlle. Monnot is having the greatest success with my Quill Dance in France. Also I am happy to tell you that the Cincinnati Conservatory, Detroit Conservatory, Oberlin Conservatory, with several thousand students each, are using my pieces this winter in their teaching courses. Wesleyan University and Normal University, both in Illinois, were already using them last season. Is it not gratifying?"

It is, and Mr. Putnam sincerely deserves the success that is coming to him. He is a serious composer with a wealth of technical facility, and he makes music that is pleasing and grateful to the performer. It ought to be played, as it evidently is.

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MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore., March.
DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Wichita, Kansas, November; Miami, Fla., Feb.; Columbus, O., June.
BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas, January 22.
JEANETTE CURREY FULLER, 50 Erion Crescent, Rochester, N. Y.
TRAVIS SEDBERRY GRIMLAND, Memphis, Tenn.; for booklets address, Clifton, Texas.
IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.
CARA MATTHEWS GARRETT, "Mission Hills School of Music," 131 West Washington, San Diego, Calif.
MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.
MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.
CLARA B. LOCHRIDGE, 1116 Cypress St., Cincinnati, Ohio, Feb. 7, 1923.
CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.
HARRIET BACON MacDONALD, 825 Orchestra Bldg., Chicago; Dallas, Texas, November, January and June.
MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.
LAURA JONES RAWLINSON, Dunning School, 61 North 16th Street, Portland, Ore. Classes held in San Francisco, December 11, 1922.
VIRGINIA RYAN, 828 Carnegie Hall, New York City, December.
ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal.
MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.
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GOTHAM GOSSIP

HANNA VAN VOLLENHOVEN "RADIOS" AT FORT WOOD.

Hanna Van Vollenhoven, composer-pianist, gave thousands of people an opportunity to hear some of her own compositions when she played for radio, WVP, at Fort Wood, October 23. She gave a charming rendition of four old Dutch folk songs arranged for piano by herself, her own arrangement of "Madrigal" from "L'Enfant Prodigue" (Wormser), and of "Habanera" from "Carmen," and a delightful number of her own, "Gabrielle Gavotte." Bessie Riesberg, violinist, played expressively and with good taste a "Samoan Lullaby" and "Causerie" and also furnished the violin accompaniment for a reading, "The Soul of the Violin," given by Edna Horton, who reads, plays the piano, writes musical criticism, all equally well.

WARREN GEHRKEN-HERMINE D. BESWICK ENGAGEMENT.

Mr. and Mrs. David Beswick, of 604 Halsey street, Brooklyn, have announced the engagement of their daughter, Hermine DuCharme Beswick, to Warren Gehrken, of Brooklyn, N. Y. Miss Beswick is a member of the senior class of the Packer Collegiate Institute, and Mr. Gehrken is the organist of St. Luke's Episcopal Church, Brooklyn. No date has been set for the wedding.

Mr. Gehrken's opening organ recital of this, his fourth season, at St. Luke's Church, took place November 1, when he played important works by Boellmann, Dubois, Bach, Vierne, and the American, Nevin. His next recital is planned for Thursday evening, November 23.

MARJORIE BARNES' VOICE RECORDS WELL.

Marjorie Barnes, soprano, who is a pupil of Emma A. Dambmann, and who made her first appearance with the Southland Singers last season, sang for a radio concert at the Westinghouse Station, Newark, on October 19. Besides the "Vissi d'Arte" aria from "Tosca," her program included numbers by Löhr, Brown, Gartlan and Cadman. The following morning Miss Barnes received telegrams of congratulations from friends in Atlantic City and other places where she had sung successfully during the summer, and these, with other letters, stated that her voice had recorded clearly and beautifully. A number of people who heard her commented especially on her excellent breath control and diction. Lucille Blabe was Miss Barnes' efficient accompanist for the recital.

MARCHESI TO ELIZABETH KELSO PATTERSON.

Blanche Marchesi, in the following communication, some time ago authorized Elizabeth Kelso Patterson to hear and try voices of such as planned to study with her in Paris:

Paris, 65 rue Ampére, September 20, 1922.
I authorize Miss Elizabeth K. Patterson to hear and try voices for me in the United States of America.
(Signed) BLANCHE MARCHESI.

CAPOUILLIEZ ON TOUR.

Francois Capouilliez, the baritone of the Broadway Tabernacle, has gone on an extended tour, appearing in concerts throughout the United States. A few friends heard him at his teacher's, Mme. von Feilitzsch, studio in some of his numbers. These included the little sung aria from "Boccanegra," in which one greatly admired his newly acquired style. Wolf's "Sailor's Fairwell," Schubert's "The Wanderer," and a humorous Scotch song, all of which were sung with resonant voice and warm expression. This singer always sang well, but he has made immense strides under his present teacher. Edward Young was his very capable accompanist.

EDWARD CHARLES HARRIS IN NEW YORK.

An accompanist of ability, one who constantly plays for Harold Land, is Edward Charles Harris, who is experienced and capable.

FLORENCE STERN SAYS "AU REVOIR."

Florence Stern, violinist, has issued a booklet containing her picture, a message of farewell, biographical data and press notices, announcing her going to Europe, October 7, for further study.

WANAMAKER ORGAN RECITALS.

Charles M. Courboin is giving the present series of organ recitals at the Wanamaker auditorium, and on October 18 played works by French, German and English composers, including "Afternoon of a Faun" (Debussy), this last in his own transcription. Thursday afternoon, November 2, he played works by Bach, Saint-Saëns, Rachmaninoff, Wagner, Mailly, Raff and Franck. Admission to these recitals is by complimentary ticket. The December series of recitals will be given by Marcel Dupré, following his return from the Pacific Coast.

BALDWIN ORGAN RECITAL PROGRAMS.

Included in the organ recitals given by Prof. Baldwin at City College on Sundays and Wednesdays at 4:00 o'clock are compositions by composers of all nations. Of Americans, or composers in America, may be named works by the following: Arthur Foote, Boston; Edwin H. Lemaire, Portland, Me.; Henry K. Hadley, New York; James H. Rogers, Cleveland; Homer N. Bartlett, deceased; Joseph W. Clokey, Miami, Fla.; C. W. Dieckmann, Atlanta; Gordon Balch Nevin, Johnstown, Pa.; R. S. Stoughton, Worcester, Mass.; H. J. Stewart, San Diego, Cal., and Pietro A. Yon, New York.

ANTOINETTE WARD RETURNS FROM THE KLONDIKE.

Antoinette Ward and William C. Carl are probably the only New York musicians who have visited the Klondike, Alaska. Miss Ward has just returned from a trip to that far northland, where her brother, a mining engineer, met with death some months ago, being found frozen in a snowbank. Miss Ward's star pupils, the young pianists named Hulsmann, appeared in high class vaudeville in New York last week. Dr. Carl went to the Klondike on a summer pleasure trip some twenty years ago, and about the same time the late Mme. Cappiani, then seventy years of age, also visited that region.

EDNA MORELAND IN PARIS.

"Fine trip over, have enjoyed everything, had a couple of sings, and all on board, from passengers, captain and stewards, have tried to spoil me. One would imagine I was wonderful." So writes this fair lady, Edna Moreland, to the MUSICAL COURIER from on board the S. S. Rijndam.

CECELLA H. FERRER SINGS WELL.

At the Teachers' Conference, Port Chester, October 25, Mrs. Ferrer appeared as vocal soloist, singing songs by Herbert, Nevin, Mrs. Beach and Rogers, when her very expressive and rich voice made a fine "hit." She is solo soprano at Summerfield M. E. Church.

A. G. O. ALL SAINTS' DAY SERVICE.

It was just a quarter of a century ago that Gerrit Smith, Warden of the American Guild of Organists, instituted a public service at St. Bartholomew's Church, Madison avenue and Forty-third street, at which for the first time the Guild members appeared in processional with the choir and officers. November 1, All Saints' Day, in the new St. Bartholomew's Church, Fiftieth street and Park avenue, just opposite where the loved founder of the Guild, Gerrit Smith, lived so many years, a service was held which attracted a thronged auditorium. The white and gray interior of the beautiful church blazed with lights on the entrance of the combined mixed choirs of The Church of the Holy Communion (Farnam, organist), St. Bartholomew's Church (Williams, organist), St. Luke's Church (Dr. Coombs, organist), and Tompkins Avenue Congregational Church (Macrum, organist). Four trumpeters and four trombonists led the procession of 150 (?) singers, notwithstanding which there was continual rhythmical conflict between singers, organ and brass players. It seemed at times, too, as if the organist let loose too much overpowering organ accompaniment; it is a great temptation for any organist! The psalter was well chanted, in E flat; there was a short soprano solo in a Parker work, with lovely soft choral effects; the reader of the second lesson had a clear, carrying voice of tenor-like quality, and the full choral service was used. A solo soprano sang "Let the Bright Seraphim" (Handel), in clear and sweet tones, followed by a tremendous climax in D in the chorus "Let Their Celestial Concerts All Unite." Jenkin's "Lead Kindly Light" (bass solo and chorus), and Tschaikowsky's "How Blessed Are They," with ritualistic portions of the elaborate service followed, closing with the organ tocatta from the fifth symphony by Widor, trumpets and trombone also playing. At 9:30 p. m. about a third of the service was over; too much music, too many prayers, too much everything in this service!

The program contained no names of any of the musical participants, which may be Episcopalian dignity, but is certainly non-informing. Some listeners knew who the various performers were, but such knowledge was exceptional. From a number of sources came protests that the resident members of the Guild were not in the procession, and this is well justified, for these members largely sustain this important organization.

SOUTHLAND SINGERS HOLD "HOME COMING" MEETING.

The "Home Coming" meeting and social of the Southland Singers was held at Hotel Plaza on October 16. Thirty-four new members were enrolled. Officers for the year 1922-1923 are as follows: president, Emma A. Dambmann; vice-president, Mrs. Arthur Friedmann; second vice-president, Mrs. Julian Edwards; third vice-president, Mrs. J. Schott; conductor, Le Roy Tebbs; secretary, Mrs. Paul Gundlach; assistant secretary, Sophia Luehrmann; recording secretary, Mrs. L. A. Chamberlain; assistant recording

(*Continued on page 60*)

CURRENT PRIZES

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Prizes for American composers amounting in all to $2,750. All contests for this year end by December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Balaban & Katz—$1,000 for an American symphonic composition. Contest ends December 31. Chicago Theater, Chicago.

Pavley and Oukrainsky—$100 to the dancer, man or woman, who will send in a picture showing the most perfect "Arabesque;" $50 for the most perfect "Degage," in the second position; $25 for the most perfect "Simple Attitude." Contest ends November 30. Pavley-Oukrainsky Ballet School, 59 East Van Buren street, Chicago, Ill.

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REVIEWS AND NEW MUSIC

BOOKS

(E. P. Dutton & Co.)

"THE ROMANTIC WORLD OF MUSIC"

If there is one word to apply to the new book which William Armstrong has just written, "The Romantic World of Music," it is "entertaining." Mr. Armstrong is two things, an excellent writer and a good musician. He has known everyone worth knowing in the musical world for the last thirty years or so, most of them intimately. The consequence is that he tells even the reader who is familiar with musical affairs a great many things that have never before been published about the nineteen artists mentioned in the book. His style is delightful and his method consists principally in the relation of anecdotes about the artists—anecdotes in which he had a personal part or which are authenticated in some other way. It is a delightful book, as good as a good novel. It begins with Adelina Patti, Lillian Nordica and Nellie Melba—and by the way one of the impressions received from all three of these sketches is that famous prima donnas are very poor choosers when it comes to picking husbands. He tells delightful stories about all of them. Here, for instance, is an anecdote of Lillian Nordica's debut which was made at Brescia, a little town on the route from Milan to Verona:

> Her debut was made at Brescia. There, a few nights later, she sang Alice in "Roberto il Diavolo." That performance marked the first appearance of a little solo dancer in the elaborate ballet. As a wicked nun she had to rise on a trap from her grave at midnight and dance in the moon-lit graveyard. Greatly excited, and decidedly nervous at the thought of ascending on the trap, the little dancer stood shivering beneath the stage. Beside her was her mother, a weazened Italian, the inevitable black shawl over her head. Under one arm rested a long loaf of bread, under the other a gorgonzola cheese. Seeing her daughter's fright, she jumped on the trap, exclaiming, "Who's afraid!" In that instant the trap shot upward and with it the old woman, bread, cheese and all. Her unexpected advent caused the audience to gasp, then roar with laughter. Even when, at last, things were quieted, if someone tittered at the recollection, hilarity burst forth again.

Incidentally side lights are thrown on the character of certain artists who are not directly concerned in the book themselves, but are brought in in connection with others. For instance, here is something very characteristic of Lili Lehmann which had to do with her relations with Mme. Nordica one summer when both were at Bayreuth. (And they do say that the only Lili's temper has not improved any with the years, either).

> Madame Nordica, as a younger artist, and with sweet intentions toward the veteran Lili, asked, "May I come to see you, Madame Lehmann?" Quick as a flash Mme. Lehmann turned upon her and replied, "I am not taking any pupils this season." Needless to add she put her emphasis on the sixth word of the sentence. In that moment the buzzing of a fly would have been audible in Wahnfried's theatrical grand salon, for everyone who had not heard the speech felt that something horrible was in the air.
>
> But all was later forgiven, and perhaps forgotten, by those two great women, who became measurably affable toward one another. One night they were appearing in an opera together. Mme Lehmann needed a pair of black silk stockings, her own having been left behind at the hotel. Mme. Nordica happened to have an extra pair, and saved the situation. Mme. Lehmann returned them with this note: "Here are your stockings. I know they are clean because I washed them myself. I told your husband that I thought your voice improved. Now I hope you are satisfied."

And here is a story on Romayne Simmons, for years Mme. Nordica's faithful friend and accompanist and now musical adviser of the Shuberts, which is too good not to publish in the city where he now is:

> The inn itself (in the Black Forest) stood perched against the lowest ledge of a spur of mountain, so that the third story in the front became the first story in the rear. That was why a cow, mistaking a back entrance to the inn for one opposite it, and leading to her stall, tumbled downstairs into the second story of the inn. She landed with a crash against the door of Romayne Simmons, Mme. Nordica's accompanist. Peering out, a hot breath steamed in his face and two great eyes glared at him in the dusk. Thinking, quite excusably, that the devil had arrived, his cries set the place in an uproar.

The information about Patti reveals interesting bits of a private life that have never been told of before. The same is true of Melba. Here, for instance is an anecdote of Melba and Calvé, which shows them acting like a couple of school girls:

> Madame Melba did not always attain to the angelic. Then she was amusing. Massenet's "Werther" had its American première at Chicago. Madame Eames was the Charlotte. Neither Melba nor Calvé just then loved her. Wonderfully gowned the pair sat in a lower box. Before them on its upholstered rail rested a score of "Werther," upside down. But that the public did not know. Neither did Eames. Every little while, first Calvé then Melba would shoot out a disapproving forefinger at some spot on the score and raise her eyebrows. Being much observed, a vastly interested public began to watch for mistakes too. That Madame Eames knew what was going on, no doubt remained. Her increasing stiffness and angularity proclaimed it. But not being on speaking terms with the two ladies, she could not tell them later what she thought.

And there is a great deal of interesting matter about Mary Garden. Those who are fond of saying "our Mary" and who regard her as an American artist, will be interested to read this:

> Miss Garden was always spoken of in Paris as an American; when she came to the Manhattan Opera House she was accredited with this country as homeland from her babyhood, perhaps for advertising purposes. In reality she was eleven years old when she left her birthplace, Aberdeen, to set sail for America. And Scotch she has remained ever since.

Enough has already been quoted to show what interesting, piquant things Mr. Armstrong, writing from his own knowledge and experience, has to say of the various artists.

Another point of special value is the fact that the book contains the only biographical matter in print concerning some of the younger contemporary American and foreign artists. A complete list of those of whom sketches appear in the book is as follows: Adelina Patti, Lillian Nordica, Nellie Melba, Ernestine Schuman Heink, Ignace Jan Paderewski, Mary Garden, Enrico Caruso, John McCormack, Frieda Hempel, Pasquale Amato, Amelita Galli-Curci, Marie Jeritza, Lucy Gates, Jeanne Gordon, Rosa Ponselle, Lucrezia Bori, Florence Easton and Marguerite D'Alvarez.

H. O. O.

MUSIC

(G. Schirmer, Inc., New York)

CONCERT ETUDE FOR PIANO

This by Alexander MacFadyen, is rather unusual among etudes by reason of the fact that it is a study, not of a single technical difficulty, as are most etudes, but offers a variety of difficulties in turn. It is, in fact, not quite clear why it should be called an etude at all. Perhaps as an excuse for the difficulty of it?

No excuse is necessary. The music is too good. There is a very quaint melodic basis for it all—something in the nature of a folk tune—American sounding. And on this is built up a brilliant fastasie, difficult enough to be of interest to the concert pianist, yet not too difficult for its musical and emotional content. It will be interesting to hear it tried out before American audiences, and its success may be confidently predicted, provided the rollicking tune of it is properly emphasized—a task that will tax the player to the utmost and will demand force and vigor of an unusual order.

This is the kind of music we are waiting for from American composers. Let us have more of it! F. P.

(Murdoch, Murdoch & Co., London.)

"OF A ROSE I SING A SONG" (Carol for Small Choir) and "NOW IS THE TIME OF CHRISTYMAS" (Carol for Men's Voices)

Both are by Arnold Bax. The first of these, for small choir, impresses one with the idea that the composer must have in mind either a choir much larger than what we in America would call a small choir, or else a choir with professional singers. For it is only seldom four-part. Mostly the voices are divided—two altos, two basses, two tenors. One passage is written for two tenors and two basses, all four parts contrapuntal and far from easy vocally. In another place there are three sopranos, two tenors and two basses, and the second bass speaks a sort of rapid recitative on low F sharp for three bars. The work is not especially difficult for a large choir, but for a small choir it would be impossible unless a good many professional singers were included. There is an accompaniment for harp, cello and contrabass (not included in the music sent for review, so that it is impossible for us to give any details of their facture.)

The second piece is a carol for men's voices, flute and piano. It is a lusty, riotous song, not especially difficult and thoroughly effective. It would not be useful for male quartets, but should become popular with male choral societies.

Both of these pieces are set to fifteenth century poems and are exceedingly well done. Nothing we have seen from this young British composer has pleased us better or seemed more practical. The harmony is, of course, modern. But it is not excessively so and is always agreeable. These are really important additions to choral literature. F. P.

(Heugel, Paris)

"EUPHONIES" (a Song) and "INTERMEDE LYRIQUE" (for Piano)

The compositions of Sigismond Stojowski are always welcome whatever form they take. Whether for piano or voice, one may always feel confident that they are penned with the skill of the master, and that there is evident in them a real fund of melodic and harmonic invention, modern but not excessive, and free from all exaggeration.

This applies to the newly issued "Intermede Lyrique" for piano and the setting of Vielle-Griffin's poem, "Euphonies," which reach us from the publishing house of Heugel, Paris, better known as "Au Menestrel." The song is a brilliant conception splendidly effective for the voice, and admitting of perfect diction to those who possess it. It should quickly find its way to recital programs. The "Intermede Lyrique" is more in the nature of a salon piece, and will delight players of moderate facility. It is carefully edited and fingered by the composer and will especially appeal to teachers. F. P.

NEW MUSIC

Oliver Ditson Company, Boston

"SONGS OF THE SPANISH PROVINCES," edited with piano accompaniments by Kurt Schindler. Number 1, "The Merry Bagpipe" from Asturias, is the least effective of the three reviewed here. It is apparently taken from an old folk dance of the province, and though a possible study, it cannot hold the interest except on programs to illustrate native music. "Love's Martyrdom," another Asturian folk song, is a splendid concert number with its simplicity and musical values. It is an arrangement that shows Mr. Schindler at his best in the difficult task of adapting. There is almost an Irish lilt to many of the passages which are

(*Continued on page 66*)

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GOTHAM GOSSIP

(*Continued from page* 58)

secretary, Ethel Laux; librarian, Helene Eagan; assistant treasurer, Augusta Riesenberger; accompanists, Henry F. Stewart and Lucille Blabe; press chairman, Marion Ross, and chairman of the double quartet, Mrs. Granville Yeaton.

A social hour was enjoyed at which Marion Ross sang and Jacqueline de Moor offered a piano selection. Paul Gundlach played one of his latest songs, "A Beggar," which he has dedicated to the Southland Singers. This song will be on one of the programs in the near future. Refreshments were served.

The next event of the Southland Singers will be held at the Hotel Plaza, Saturday afternoon, November 25, at which time Max Olanoff, violinist, who will give a recital at Aeolian Hall in December, will appear. Other features of the musicale on November 25 will be dancing by Baby Ruth Cloos and a repetition of the sketch, "A Midnight Fantasy," featuring Augusta Reisenberger and Catherine Purcell, which was so much enjoyed last season.

MARIA SAMSON SINGS FOR POLITICAL GATHERING.

At a mass meeting for Brooklyn citizens, both men and women, under the auspices of the King's County Republican Club, October 27, Maria Samson sang before 3,000 people. It was an unusual occurrence, when speeches of men of national fame were interspersed with arias and songs by the operatic star, Maria Samson, of the Royal Hungarian Opera House. She sang the aria from "Madame Butterfly," "Remember the Rose," a selection from "Chocolate Soldier," "Philosophy," "Come Out of the Shadow" and "Au Revior." Her voice rang throughout the auditorium in beautiful, vibrant tones, full of color and expression, to the delight of the great audience. Olga Halasz played fine accompaniments. Henry M. Bechtel rendered two cornet solos, and Mulford's Orchestra and Tompkins' Military Band alternated with selections.

MABEL RITCH IN NEW ORLEANS.

Mabel Ritch, contralto, is making a hit in the New Orleans theaters. She will be there two or three weeks. Her fine contralto voice and striking personality always bring her prominence.

LYNNWOOD FARNAM'S ABILITIES.

Lynnwood Farnam, whose organ recital, November 3, at Aeolian Hall attracted general public attention, demonstrating what organists long have known, that he is an organ genius, accepts his honors modestly. His choir was one of the four organizations concerned in the A. G. O. service.

CAPOUILLIEZ COMPANY ON TOUR.

Francois Capouilliez, baritone; Arthur Zack, cellist, and Edith Gyllenberg, pianist, began their tour in Reading, Pa., October 31, going then to Youngstown, Ohio, Erie, Pa., Toledo, Ohio, then to the States of Michigan, Illinois, Wisconsin, Minnesota, and to Manitoba, Canada. Each of the artists is a capable soloist, and Mr. Capouilliez manages the details of the tour.

GOLDSWORTHY'S ORGAN RECITAL.

Under the direction of the Board of Education, City of New York, William A. Goldsworthy is giving a series of Sunday afternoon (three o'clock), organ recitals, that of November 5 being a Wagner program including the "Tannhauser" march, prelude and Good Friday Spell, "Parsifal," "Dreams," and finishing with the introduction to the third act of "Lohengrin." Large audiences attend these recitals.

VERDI CLUB BEGINS NOVEMBER 28.

The fifth anniversary musicale of the Verdi Club of New York, Florence Foster Jenkins president, takes place the last Tuesday in November, eleven a. m., the following artists appearing: Ernest Davis, tenor; Clara Novello Davies, pianist, and The Novello Davies' Singers. A luncheon will follow the musicale.

N. A. O. DINNER IN ELIZABETH.

A dinner was given by the Union-Essex Chapter of New Jersey, National Association of Organists, October 23, in Elizabeth, N. J. A good sized company gathered on invitation of Organist Herman Keese, president of the New Jersey Chapter.

BROUNOFF PRAISED IN PHILADELPHIA.

Platon Brounoff, who gives concerts and lectures relating to his own native land, Russia, and also on "The Orient in Music," "The American Indian" and "Spiritual Messages," not long ago was in Philadelphia when the Times said: "Platon Brounoff gave a recital on Russian music and he was enthusiastically applauded."

CARLOS LUGO IN BERLIN.

Carlos Lugo, pianist, last season gave his first recital in the Mesiter-Saal of Berlin, Germany, playing works by Chopin, Schumann, Beethoven and Liszt. The great talent of this Spanish-American youth was recognized by certain patrons in America, and his progress is most gratifying. He is studying at the Scharwenka Academy, his teachers being Kurt Schubert and Herr Schrader, the latter in composition.

CECIL COWDRAY, POET AND TEACHER.

Cecil Cowdray, whose name appears frequently on song recital programs as translator, with Sigmund Spaeth, of songs originally in Russian, German or French, also has some young pupils in piano playing who are said to do her credit.

EXECUTIVE COMMITTEE OF N. A. OF O. MEETS.

The monthly meeting of the executive committee of the N. A. of O. was held at headquarters, 173 Madison avenue, October 9, when important business was discussed under the chairmanship of R. L. McAll. F. W. R.

An Emphatic Success for Schofield

Last season Edgar Schofield was heard in Syracuse in recital with Geraldine Farrar. His success was so emphatic that he returned this season to open the Salon Musical, an organization active in presenting to its patrons the best astists only. The following excerpts from the press tell their own story:

Mr. Schofield possesses a voice of great warmth, carefully trained, true to pitch, and intensely dramatic when necessary, as in Arensky's "The Wolves." In this Mr. Schofield rose to heights, and was roundly applauded. His Massenet aria from "Hérodiade" set forth the beauties of his voice to a marked degree.—Post-Standard.

He won the patrons of the Salon Musical when he appeared at the initial guest-evening recital of this season. His program gave his audience an opportunity to judge his fine voice, which can ascend the scale from bass tones to a high baritone register of radiant beauty. His interpretation of Massenet's "Vision Fugitive" left nothing to be desired. Whether singing simple ballads or negro spirituals, his clarity of tone was never forced. He secured his nuances with the simplicity of one that rarely fails to express the emotion he wishes to suggest. There was charm and sympathy in his readings.—Journal.

Whether imitating cockney-English, negro, or Scotch dialect, Mr. Schofield was excellent, never overdoing the idea and always conveying the mood of the piece perfectly. He acts well and without undue affectation.—Herald.

Phillip Gordon Well Received in the West

Phillip Gordon's successes continue in the West. On three consecutive dates—October 16, 17 and 18 Mr. Gordon appeared in concert at Mesa, Chandler and Phoenix, Arizona, respectively, and played to capacity audiences which were all appreciative of his fine talent and of the splendid programs rendered. His programs included numbers by Mendelssohn, Beethoven-Seiss, Schubert-Tauzig, Rachmaninoff, Rameau-Godowsky, Grieg and Liszt and the Schulz-Evler concert arrangement of the "Blue Danube" waltz by Strauss. One of the Phoenix papers said: "His playing is characterized by perfect technical precision, buoyancy and dash and delightful poetry of interpretation." Elinor Whittemore, violinist, assisted him.

Cortot Begins American Tour

Alfred Cortot arrived here for his fourth American tour on October 30 on the S. S. Paris, and gave his first concert at Baltimore Thursday, November 2. On the following day Mr. Cortot played in Washington and in New York on November 4. November 7 he was scheduled to give two recitals in Rochester, N. Y., and on November 11 and 12 he will be soloist with the New York Symphony Orchestra under Walter Damrosch, playing the Saint-Saëns concerto in C minor and participating with Walter Damrosch in the piano parts of the Saint-Saëns "Carnival of Animals."

Five Recitals in One Week for Bauer

Harold Bauer, while touring the Scandinavian countries, wrote from Christiania that he played four times with the Philharmonic Orchestral Society of that city and gave one recital there all in the space of seven days. Mr. Bauer then proceeded from Norway to Denmark and thence to Holland. A tour of England and Scotland follows, after which he will depart for America in late November.

Sundelius Engaged by Lowell Choral Society

Marie Sundelius, now on a concert tour before the opening of the season at the Metropolitan Opera House, has been engaged to sing Verdi's "Requiem" with the Lowell Choral Society in that city on Sunday afternoon, November 12. The Swedish-American soprano is very popular in the Massachusetts city on account of her many appearances there in concert and recital.

Leginska to Give New York Recital on February 20

Ethel Leginska, now concertizing in Europe, will appear in recital at Carnegie Hall, New York, on February 20. This will be the artists' first appearance in a full recital program in New York for several seasons and accordingly should prove of unusual interest to the musical public.

Prindle Scott Addresses Students' League

John Prindle Scott, who has just returned to New York City, opened his season on October 24 when he gave an address on "Community Music," before the Music Students' League, at the Musicians' Club. After the talk, Bruce Benjamin, tenor, and Pierre Remington, basso, sang groups of Mr. Scott's songs with the composer at the piano.

Middleton to Appear in Myerstown

Arthur Middleton has been engaged for a recital at Myerstown, Pa., on March 15. On the same program with him will be Mildred Dilling, the harpist. The baritone is now finishing a three months' concert tour of Australia, and will return to America on November 24.

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Ondricek's Death Delays Sevcik's Arrival

Owing to the death of Franz Ondricek in Prague recently, the arrival of Prof. Otakar Sevcik, the famous Bohemian violinist, at Bush Conservatory has been postponed until March 1.

The government of Czecho-Slovakia has commanded the services of Prof. Sevcik at the Master School in Prague until the beginning of the second semester, as the death of Ondricek has left that institution without guidance. Unlike conditions in America, the government of the European countries exercises a direct control upon the professional activities of their artists, rightly regarding them as national assets. Special arrangements were made with the leading officials of Czecho-Slovakia by President Bradley giving Prof. Sevcik permission to contract to teach at Bush Conservatory.



OTAKAR SEVCIK.

According to present advices, Sevcik will arrive in America March 1, and will remain during the summer months for the full period of his original contract. Andrea Proudfoot has been engaged as first assistant to Prof. Sevcik and is now accepting pupils in preparatory training for the Sevcik classes. Miss Proudfoot is recognized as having an authoritative knowledge of the Sevcik technical principles which have made famous violinists, such as Erika Morini, Kubelik, Kocian, etc. She has studied with Sevcik a number of years and recently assisted him in the editing of his great new work, "The School of Intonation."

Miss Proudfoot will give a recital at Bush Conservatory December 14.

Warford Directs "Operatic Vaudeville"

For the second time Claude Warford arranged and directed what he calls an evening of operatic vaudeville for the Marquette Club, a Catholic social organization, in the grand ballroom, Hotel Plaza, October 24. "I will never miss another Warford show," said one observer, and he well expressed the feeling of the big audience present. It was altogether a unique evening, and bore out the observation of Amy Grant, who said: "America hears through its eyes."

Everything was sung in costume, including scenes from "The Geisha," trio from "Carmen," "Aida," "Rigoletto" and various well known solos. Clara Belle Adams sang Gilberté's "Moonlight, Starlight" brilliantly, including a closing high C. Agnes Burgoyne Taylor showed a rich contralto voice in the aria from "Il Trovatore." Anna Flick and John Arden made a duet out of Lieurance's "Minnetonka," and Walter Koch showed a range of two octaves, including a low E, in the aria from "Falstaff." Katherine Timpson's girlish, high soprano voice was much admired in the "Carmen" trio, and Marjorie Lauer was a winsome picture in the prayer from "Otello," including beautiful singing, with an effective high A. Cute maids and nice looking fellows gave a scene from "Pirates of Penzance," and the Misses Janes, Holt and Christmas, playing piano, violin and cello, wearing colonial costumes played the Beethoven minuet in G. Florence Otis sang the aria from "Perle De Brazil" with beautiful poise, voice quality and sweetness, with a clear light high D. The flute obligato to this was well played by Christine Howells, and the fantastic moon-scene (as well as the "Aida" setting) was painted by Mr. Warford. In the scene from "Aida" Mary Davis' fine voice rang out full and true, while the celebrated quartet from "Rigoletto" gave special opportunity to Tilla Gemunder, Gertrude McDermitt, Clifton Randall and Ralph Thomlinson. Willard Sektberg was the capable accompanist, and Miss Holt furnished violin obligatos.

David Mannes and the East Side House Settlement

Among the settlement houses which devote a large part of their work to music study is the East Side House which has a well-developed music school, lodged in its own building and directed by David Mannes. Six years ago Mrs. Sturgis Coffin donated the money required to purchase the building, formerly the old Webster Library, adjacent to the East Side House and to remodel it as a music school. Mr. Mannes' directorship, too, dates from that time. Under him the school has enlarged the scope of its activities and has become one of the important settlement centers for music study.

In addition to individual lessons, each child has instruction in solfege and participates in ensemble practice. Elsie Kimberly, head of the violin department, conducts a string orchestra which performs moderately difficult works for string ensemble. Twice a month pupils' recitals are given, attended by patrons of the school, neighborhood children, pupils and parents. An interesting annual event is the musicale-party which Ernest Hutcheson, who is on the board of directors, gives the children at his studios. At the end of the school year a concert is given by the children in the recital hall of the David Mannes Music School and two scholarships are awarded, one to the violin student and one to the piano student who have made the greatest progress during the year.

On the board of directors with Mr. Mannes and Mr. Hutcheson are Harry S. Griffin and Samuel W. Reyburn. The committee includes the following: Mrs. Francis S. Smithers, Mrs. C. K. Carpenter, Mr. Mannes, Mrs. Charles Carscallen, Mrs. John Carstensen, Margaret Despard, Mrs. Harry S. Griffith, Mrs. Stephen J. Leonard, Mrs. David O'Gorman, Mrs. C. P. Perrie, Mrs. Samuel W. Reyburn, Mrs. Walter Clarke Runyon, Mrs. Joseph H. Seaman, Mrs. Charles Smithers, Miss M. deG. Trenholm and Mrs. C. H. Tuttle.

Macbeth Delights Red Wing

Red Wing, Minn., November 3.—The Sheldon Memorial Auditorium was filled to capacity with an audience which enthusiastically received the contributions of Florence Macbeth of the Chicago Opera Association in the opening concert of the series, held under the auspices of the Civic Music League, on October 9. The program was well chosen, tastefully varied and much appreciated. Particularly enjoyable was the "Con vezzi e lusinghe" aria of Mozart's, in which the lovely voice and charming artistry of the singer found full expression. Equally pleasing were the arias "Shadow Song," from "Dinorah," and "Ah, fors'e lui," from Verdi's "Traviata," each being doubly encored. In the three groups of songs Rossini's "Tarantella," Koechlin's "Le Thé," and Ross' "Sakura Blossoms" were especially delightful. Encores were numerous and added to the evening's pleasure, particularly "Annie Laurie," "In My Garden" and "The Last Rose of Summer."

George Roberts, who played the accompaniments in an admirable manner, contributed a group of piano numbers, and was recalled, encoring with MacDowell's "Hungarian Dance." S. K.

Adelaide Fischer at Young Folks' Concert

Adelaide Fischer, soprano; Manton Marble, baritone, and Gottfried Federlein, pianist, will present the program at the musicale for young folks at the Punch and Judy Theater on the afternoon of November 19. These miniature musicales to be given at this theater are designed to give young folks an opportunity to discover how much real pleasure is to be had in listening to good music, developing in this way their appreciation and to a considerable extent stimulating interest in their own studies.

Grace Kerns Resumes Activities

Grace Kerns, the soprano, who has been vacationing at the Princess Anne Country Club, Sea Pines, Virginia Beach, Va., near her home at Norfolk, Va., has returned to New York to resume her musical activities of the season. This popular artist will appear at Mercersburg, Pa., on November 10, for the Mercersburg Academy Course.

Montreal Hears Dupré

Montreal, Canada, October 25.—Presided over by his Grace, Mgr. Dubuc, of this city, a notable musical event was held recently in the St. Jean-Baptiste Church, when Marcel Dupré, the eminent organist of the Church of Notre Dame, Paris, and a winner of the Prix de Rome, gave the first of a series of recitals which he is to give in Canada and the United States, under the sole management of Bernard Laberge, impresario of Montreal. A great gathering filled the immense church, among which were many organists and prominent musicians. His program consisted of a fantasie and fugue in G minor, Bach; a noël with variations, D'Aquin; fantasie in A, C. Franck; finale of the third symphony, Louis Vierne; "Carillon," E. Bourdon; prelude and fugue in G minor, Marcel Dupré; also a symphony in four movements improvised on themes supplied by leading organists in this city. The whole program was rendered in a very beautiful manner. M. J. M.

Mrs. Reiland Teaching

Lesley Guest Reiland, Mus. B., organist and pianist, a member of the piano faculty of the College of Fine Arts, Syracuse University, N. Y., from 1918 to 1922, is again in the midst of teaching at her studios, in Carnegie Hall and Brooklyn. Mrs. Reiland is also an exponent of the Effa Ellis Perfield Pedagogy.

Claussen Singing in Philadelphia

Julia Claussen, who has long been a favorite in Philadelphia, has been engaged by the United Singers of that city for a concert on January 29 next. This appearance will follow the mezzo-soprano's engagements in St. Louis and Fulton, Mo., for prominent musical organization.

Joint Recital for deHorvath and Patton

The latest engagement booked for Cecile de Horvath is a joint recital with Fred Patton before the Woman's Club of Sewickley, Pa., on November 27. She has been engaged for this appearance by James A. Bortz, the Pittsburgh manager.

Hans Kindler at the Stanley

At one of the most important musical attractions ever presented in a motion picture theater, the Stanley Theater in Philadelphia is announcing Hans Kindler, cellist, for the week of November 13. Mr. Kindler will play works by Bach, Liszt and Haydn.

Werrenrath Opens Season in Grand Rapids

Reinald Werrenrath opened his concert season in Grand Rapids, Mich., on October 11, after which he went to Chicago for an appearance on October 15. His New York recital was given at Carnegie Hall on Sunday afternoon, October 22.



MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO ENTHUSES OVER GERALDINE FARRAR

Pacific Musical Society's Second Concert—Loring Club Begins Forty-sixth Season—Matzenauer Draws Large Audience—Notes

San Francisco, Cal., October 29.—The initial attraction of the 1922-23 concert season by visiting artists was that which Geraldine Farrar and her company gave at the Shubert-Curran Theater on October 8. Miss Farrar's popularity in this city was evidenced by a capacity audience to such a degree that listeners were seated upon the stage. She proved to be in excellent vocal condition and held her audience under the spell of her magnetic personality. Her songs were rendered with grace and artistic taste and throughout her varied and long program she revealed the ability to infuse into the music and poetry of her numbers the full gamut of human emotions. The climax of this delightful concert was attained when Miss Farrar stepped upon the stage draped with a magnificent Spanish shawl and gave a never-to-be-forgotten interpretation of the "Habanera" from "Carmen." She added extra numbers. The assisting artists on the program were Joseph Malkin, cellist, who displayed a sweet, though not large tone, a facile technic and musical instinct in his reading of the first movement of Goldermann's A minor concerto, besides a group of short numbers, and Henry Weldon, who also came in for his share of success after he gave a virile rendition of Schumann's "The Two Grenadiers," which displayed the volume and sonority of his splendid bass voice. Claude Gotthelf accompanied ideally and evoked great admiration. The concert was under the local management of Frank W. Healy.

Pacific Musical Society's Second Concert.

In the ball room of the Hotel Fairmont, on October 12, the Pacific Musical Society gave the second concert of the season and presented to its members a group of quartets rendered in fine style as to ensemble and tone quality by Mrs. Ward A. Dwight, Mrs. Horatio F. Stoll, Augusta Hayden and Mrs. Alfred Hillback, accompanied by Mrs. Milton Blanchard at the piano. Alexander Kosloff played Grieg's piano concerto, assisted at the second piano by Edith Caubu. Mrs. Ward Dwight, contralto, sang four songs, revealing a voice of good timbre and flexibility. Mrs. Dwight was accompanied at the piano by Mrs. Horatio F. Stoll.

Loring Club Begins Forty-sixth Season.

The Loring Club began its forty-sixth season by giving its opening concert of the year at Scottish Rite Hall, October 17. Several numbers not previously heard here were sung by this chorus of male voices in the manner which has made the Loring Club famous. Wallace A. Sabin is the director of the organization. The soloists on this occasion were L. H. McCoy, Erwin Holten and George Krull. Some of the works given were Horatio Parker's setting of Arthur Detmer's ode, "Spirit of Beauty," Mendelssohn's "Thou Comest Here to the Land," and an excerpt from Arthur Sullivan's opera, "Ivanhoe."

Matzenauer Draws Large Audience.

Jessica Colbert presented Margaret Matzenauer, contralto, who attracted a tremendous audience to the Plaza Theater on October 17. She was given a rousing welcome and she compelled admiration through the opulence and beauty of her voice. Mme. Matzenauer sang as her opening number the aria "O Don Fatale," from "Don Carlos," with dramatic power. Songs by Schubert, Schumann, Brahms and Wolf were delivered with artistry, fervor and musical refinement. Mme. Matzenauer was recalled many times after each group, responding to her enthusiastic hearers with encores. George Vause was the accompanist and he also played solos, including MacDowell's "Polonaise" and Cyril Scott's "Lento."

Notes.

Manager Selby C. Oppenheimer has announced that Paderewski will appear in recital in this city on March 8. This concert is being anticipated with much interest.

The Chamber Music Society of San Francisco, the personnel of which is Louis Persinger, Louis Ford, Nathan Firestone, Walter Ferner and Elias Hecht (the latter being its founder and sponsor), has returned to San Francisco after having taken the musical populace at Pittsfield (where they participated at the annual Chamber Music Festival), Boston, New York and Philadelphia by storm. It has proven to these cities that San Francisco can boast of one of the finest ensembles in this country. The members will be accorded a royal welcome after their triumphs in the East. C. H. A.

TACOMA ACTIVITIES

Tacoma, Wash., October 26.—Tacoma's musical season opened with a concert by the Orpheus Club, with Winifred Lugren Fahey, soprano, as soloist.

The St. Cecelia Club has begun rehearsals under the direction of T. H. J. Ryan.

At the opening concert of the Ladies' Musical Club, Maurice Le Plat, a violinist of Seattle, new head of the violin department of the Cornish School of Music, gave several numbers which were greatly enjoyed. Lois Adler, a pianist of exceptional ability, was heard in two groups. She has excellent technic and plays with ease. Mrs. Lincoln Gault, accompanied by Ella May Cook, was the vocal soloist. She sings with poise and charm. This concert was complimentary and the First Christian Church, which seats 1,200, was filled to capacity. It was the 505th concert. The officers for this year are: Mrs. F. W. Keator, president; Mrs. G. W. Hasting, first vice president; Mrs. D. D. Dilts, second vice president; Mrs. E. L. Davies, recording secretary; Mrs. E. F. Dodds, corresponding secretary; Gertrude Eastman, treasurer. Arthur Middleton, baritone, will be soloist for the winter chorus concerts and the London String Quartet for the spring concert. The chorus has begun rehearsals under the direction of Frederick W. Wallis, whose artistry has brought it to a fine degree of musical advancement. The chorus numbers seventy at this time.

The Tacoma Oratorio Society, under the direction of J. W. Bixel, is taking up Bach's "Christmas" oratorio. The society has given "The Messiah," "Samson and Delilah," "The Creation," "Elijah," and others.

A quartet, comprised of Frederick W. Wallis, baritone and conductor; Mrs. N. A. McEachern, soprano; Mrs. Nelson Cooper, contralto, and Lloyd Warren, tenor, is singing at the First Congregational Church.

The First Baptist Church has a quartet composed of Mrs. MacBarto, soprano; Mrs. W. W. Newschwander, contralto; Edwin Cook, baritone, and Ernest Sheppard, tenor and choir director.

Elsie Moe is soloist this year at the Mason Methodist Church, and Clayton Johnson is directing a double quartet and acting as organist at the First Methodist Church. S.

SAN JOSE MUSIC SCHOOLS AND STUDIOS MANIFEST NEW LIFE

Fall Enrollments Prove Heavy

San Jose, Cal., October 25.—With the opening of the colleges, conservatories and schools of music for the fall semester, the music activities of San Jose have been resumed.

The Conservatory of the College of the Pacific presented three of the heads of departments in the opening faculty recital, October 3, interest centering chiefly about the work of Allan Bacon, the newly appointed head of the department of piano. Mr. Bacon, in his two groups, disclosed a remarkably facile technic, a conservative conception of the possibilities of his instrument and a thoroughly musical understanding of the numbers. Mr. Dresskell, the head

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of the violin department, further established his reputation for brilliant playing, while Mr. Dennis, the acting dean of the conservatory, gave pleasure through his performance of a French aria and a group of modern songs. An exceptionally large audience showed by appreciative applause that the recital was a success.

Under the auspices of the American Guild of Organists, Warren D. Allen, organist at Stanford University, gave a recital October 10 before an audience of one thousand at the First M. E. Church. Mr. Allen's program was well built, varied and comprehensive, and his performance showed brilliancy and command of the resources of the instrument. It was his last appearance in this valley for several months. He plans to make a recital tour across the continent.

The opening of the private studios showed that nearly all the teachers have exceptionally large classes.

Recitals have already been given at Brant's Institute of Music and the Ehle School of Music, in which organ students of promising talent, in addition to faculty members, were presented.

The artist recital season will be a full one. Three courses will be presented. One of five numbers, managed by Jessica Colbert; one of four numbers, by Selby Oppenheimer, and one of four numbers, by the College of the Pacific. Local music lovers will have the opportunity of hearing Graveure, Elman, Lazzari, Moiseiwitsch, Rosing, Gould, Dupré, Christian, Levitzki, the San Francisco Symphony Orchestra, the London String Quartet and the Hinshaw Grand Opera Company, in "Cosi fan tutti." Three oratorios—"The Messiah," "Redemption" and "Creation"—are announced for the College of the Pacific, in addition to faculty and student recitals numbering twenty-five.

Plans for a celebration of Music Week, to be held January 28 to February 4, sponsored by the local branch of the State Music Teachers' Association, are being worked out.

C. M. D.

PORTLAND SEASON OPENED BY MARGARET MATZENAUER

Geraldine Farrar Gives Brilliant Program—Notes

Portland, Ore., October 17.—Margaret Matzenauer came on October 10 and opened the local season. Her first number—the card scene from "Carmen"—was exquisitely rendered, but especially pleasing were the gavotte from "Mignon" and Coquard's "Plainte d'Ariane." With so delightful a program it is needless to add that many encores were in order. Mme. Matzenauer was sympathetically accompanied by Georges Vause, who also played several solos. There was a huge audience. The concert, which took place at the Public Auditorium, was managed by the Elwyn Concert Bureau, H. M. McFadden manager.

GERALDINE FARRAR IN BRILLIANT CONCERT.

Before a soldout house Geraldine Farrar gave a brilliant concert on October 12, at the Public Auditorium. She had the able assistance of Henry Weldon, basso; Joseph Malkin, cellist, and Claude Gotthelf, accompanist. The artists were presented by Steers & Coman.

NOTES.

The Monday Musical Club, Mrs. William H. Braeger, president, resumed its meetings on October 9. A fine program was given by Lucien E. Becker, pianist; Mrs. Dudley Field Clarke, soprano, and Dr. Stuart McGuire, baritone. This organization has done a great deal for the uplift of music.

At the first meeting of the Musicians' Club Evelyn McFarlane McClusky gave an interesting talk on Music Week, scheduled for November 5 to 12. Franck Eichenlaub stands at the head of this progressive club.

The MacDowell Club, Mrs. Warren E. Thomas, president, opened its ninth season on October 3, when the members of the organization had the pleasure of hearing Cecil Leweaux, contralto. Ella Connell Jesse played the accompaniments. The club is doing commendable work.

Geraldine Farrar, soprano, and Edward W. Bok, formerly editor of the Ladies' Home Journal, have become members of the new Symphony Society of Portland, which is back of the Portland Symphony Orchestra.

On October 11 the Whitney Boys' Chorus (250 voices), Rev. H. E. K. Whitney, director, gave a delightful concert at the Public Auditorium.

J. R. O.

SAN DIEGO TO HEAR FINE AMPHION COURSE

New Community Chorus Now Rehearsing

San Diego, Cal., October 31.—The Amphion Club Year Book, with the season's program and officers, is out in a very pleasing form. Officers for 1922-23 are as follows: Gertrude Gilbert, president; Mrs. L. L. Rowan, vice-president; Mrs. B. A. Buker, secretary-treasurer; board of directors, Gertrude Gilbert (chairman), Mrs. L. L. Rowan, Mrs. B. A. Buker, Mrs. H. M. Kutchin, Grace Bowers, Mrs. M. D. Desse, Alice Farnum, Mrs. E. T. Lannon, Mrs. W. H. Porterfield and Havrah Hubbard; program committee, Ellen Babcock (chairman) and Mrs. Louis Bangert; publicity, Daisy Kessler Bierman. The program for the year includes artist concerts by Farrar, D'Alvarez, Maier and Pattison, Hackett, Ukrainian National Chorus, Elman, Novaes, Raisa and Rimini; resident artists' concerts by Vernice Brand (contralto) and Dorothy Cranston Stott (violinist), Dolce Grossmayer (pianist), Elise Buell (soprano), Ritza Freeman Reardon (reader) in "Music for Young and Grown-up Children," Dr. Humphrey J. Stewart (organist) and Mae Drew Clark (soprano); the Cadman Club, Wallace E. Moody conductor, and Florence Wetzell, violinist; President's Day, James O'Connor, pianist; annual business meeting and election of officers. The Student Music Club will be given a hearing during the year.

NEW COMMUNITY CHORUS NOW REHEARSING.

The new community chorus, under the leadership of Joseph Sainton, is planning an interesting program for the winter. The first concert will be given the last week of November in Balboa Park, when the opera "Cavalleria Rusticana" will be presented with full orchestra and soloists. Mr. Sainton promises a festival for next spring. The first meeting and rehearsal was held recently at the Unitarian Church and brought out 150 singers—an excellent beginning. Mr. Sainton, who has recently come to San Diego from New York to make his home here, is already doing splendid work in organizing this chorus, in which he has the hearty co-operation of many of the leading musicians of the city.

The San Diego branch of the American Guild of Organists gave a "Handel Evening" recently for an audience that crowded All Saints' Church. A representative program was chosen from "The Messiah," sung by the choir under the direction of Austin Thomas, who also played two numbers. Marie Kempley, soprano, sang "Rejoice Greatly." Other soloists were Lillian Adams and Mrs. H. E. Baedot.

E. B. B.

OAKLAND'S SEASON BEGINS BRILLIANTLY

Florence Macbeth and Geraldine Farrar Attract Large Audiences—Lecture Recitals on Spiritual Aspects of Music—San Francisco Symphony Inaugurates Series—Notes

Oakland, Cal., October 28.—Miss Z. W. Potter, Oakland's concert manager, presented Florence Macbeth as the first attraction of the Artists' Concert series this year. The Municipal Opera House was crowded for the event. Miss Macbeth gave three groups of short numbers and two arias, "Caro Nome" from "Rigoletto," and "Polonaise" from "Mignon." She gave pleasure not only by reason of her beautiful voice but also by her youthful charm and spontaneity. The audience demanded encore after encore and was rewarded prodigally by the singing of two songs after most of the groups, in one instance three. The pianist, George Roberts, played the whole of Miss Macbeth's program from memory, and for his group of solo numbers received a well merited double encore. Two of his vocal numbers, sung by Miss Macbeth—"Pierott" and "In My Garden"—were splendidly received.

GERALDINE FARRAR ATTRACTS LARGE AUDIENCE.

Geraldine Farrar and assisting artists—Henry Weldon, bass, and Joseph Malkin, cellist—under the local direction of Frank W. Healy, gave a charming concert program at the Municipal Opera House, October 6, in which Miss Farrar scored new triumphs for her three groups of songs. The other artists were new to the East Bay, but Joseph Malkin made an indelible impression upon his audience with his beautifully played solos. The songs by Henry Weldon were also fraught with a rare artistry, and the accompanying of Claude Gotthelf was a satisfying demonstration of pianistic capability.

LECTURE RECITALS ON SPIRITUAL ASPECTS OF MUSIC.

Under the auspices of the University of California Extension Division a series of four lecture recitals on the "Spiritual Aspects of Music" were given during October at Ebell Hall, Oakland, by Elizabeth Stuart Brown, lecturer and pianist, assisted by Marie Milliette, soprano, and Marie Partridge Price, soprano. Selections by noted pianists on the Duo-Art piano are further illustrating each lecture.

SAN FRANCISCO SYMPHONY INAUGURATES SERIES.

The San Francisco Symphony Orchestra has inaugurated a brilliant series of ten concerts, under the direction of Zannette W. Potter, at the Municipal Opera House.

NOTES.

At the College of Holy Names Annie Louise David, harpist, gave a concert on October 9.

Plans for a better Music Week, to be held this coming spring, were launched at the inaugural luncheon last month of the Alameda County Federation of Women's Clubs. Support to the project was pledged by the Women's Clubs participating, the Alameda County Musical Association, Alexander Stewart, community music organizer for Community Service, Inc.; Edwin Chamberlain, leader in the Young People's concert series in Berkeley, and Miss Z. W. Potter, concert manager. Clara Freuler, chairman of music in Alameda district, California Federation of Women's Clubs, is temporary chairman of the general committee on organization. Co-operation will be sought from the public schools throughout the county, musical clubs, foreign groups, and all men's and women's clubs. Leaders are looking forward for the founding in Oakland of an annual music festival.

The Oakland Municipal Band of forty pieces, under the leadership of Dexter M. Wright, gave a concert recently to 2,500 convicts in San Quentin prison. D. G. Gallur, leader of the prison band, led the municipal band while it played two of his own compositions. A concert was also given outside the prison walls for the families of prison officials.

The soloists of the First Congregational Church are as follows: Mrs. H. C. Broderick, soprano; Ruth W. Anderson, contralto; E. V. Holton, tenor; Lowell Redfield, bass; Alexander McCurdy, organist; Eugene Blanchard, director.

San Francisco took Oakland's Comic Opera Company to its heart when Hartman and Steindorff opened their season at the Rivoli Opera House recently with a presentation of "The Wizard of the Nile," which was a great hit on this side of the bay.

Virginie de Fremery has been secured as organist and musical director of the First Unitarian Church, and special musical numbers by the choir and soloist are adding greatly to the enjoyment of the services.

Recently arrived in Oakland following a series of engagements in England and other parts of the world is Madeline Royle, Australian pianist, and she is being welcomed by the musical coterie of the East Bay.

The Senza Ritma Club met last month at the home studio of Alice Davies Endriss, violinist.

The East Bay Male Chorus, under the direction of Francis Jones, contributed to the entertainment of the radio audience recently, accompanied by Mrs. W. B. Zimmerman.

A benefit concert by the University of California Glee Club was given in the Alameda Porter School, October 12, in aid of the Star and Key Society.

An ensemble of twelve violins and piano, followed by solo and duet numbers, constituted the program rendered by the junior department of the American Conservatory of Music in the auditorium of the Y. W. C. A.

More than one hundred and twenty-five students of the new Piedmont High School are preparing for a presentation of the Gilbert and Sullivan opera. "The Pirates of Pen-

(*Continued on page 66*)

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THE INSTRUMENT OF THE IMMORTALS

Musical Comedy, Drama and Motion Pictures

First honors for the past week went to the motion picture theaters. "Robin Hood," the new feature of Douglas Fairbanks, was shown for the first time at the Lyric Theater. The critics vote that this film is the finest effort "Doug" has ever made.

At the Astor, a Fox feature, "The Town That Forgot God" received good notices.

"The Village Blacksmith" came to the Forty-Fourth Street Theater and also received splendid notices. It is considered an excellent melodrama.

There were only three new dramas offered. "Six Characters in Search of an Author" was presented by Brook Pemberton, at the Princess. It is a decided novelty and something quite out of the ordinary, being translated from the Italian of Luigi Pirandello by Edward Storer.

"Seventh Heaven," offered by John Golden at the Booth, is another production that has met instant favor with the public.

The third was "The World We Liven In" (The Insect Play), which was postponed several times and finally opened on October 31, at the Fifty-ninth Street Theater under the management of W. A. Brady. It is most interesting, and given an elaborate setting causes it to be one of the novelties of the present season. A detailed review will be published later.

"The Fool."

On October 23 the Selwyns presented Channing Pollack's newest play, "The Fool," at the Selwyn Theater. This proved to be the most serious drama so far of the season, in that the subject matter, labor vs. capital, social reform, and other timeworn subjects which for years have been thrashed out on the stage, were given a powerful and sincere defense. "The Fool" has all the tricks to make you laugh and cry, and yet back of it all you feel that the author is genuine in his convictions. As a contribution to American drama "The Fool" will not qualify, but that it will make a great deal of money for all considered is a foregone conclusion.

Frank Reicher is responsible for the general good effects in staging and direction. The role of "The Fool," or the young minister who wants to reform, is capably handled by James Kirkwood; it was a happy choice, for Mr. Kirkwood brings sincerity, and good interpretation, to a part that could easily have been made ridiculous. The smaller parts were splendidly acted. First honors go to Lowell Sherman, who, as the son of the millionaire, creates one of the most perfect characterizations of the season; rarely has the writer heard such spontaneous applause as Mr. Sherman received. Little Sara Sothern, as the cripple, also made something out of the ordinary with her part as Mary Margaret. With only one or two exceptions the cast of "The Fool" was excellent.

From the way this play has started off there seems little doubt of a season's run.

The Capitol.

Last week the Capitol Theater celebrated its third anniversary. A special program which marked the occasion included a memorial De Liszt. The Capitol orchestra, under the direction of Erno Rapee, played as its overture Liszt's "Les Preludes," and gave a splendid interpretation to the well known music. This is the second time during this season that this particular number has been chosen as the overture. This, no doubt, is because of the unusually fine playing on the part of the musicians. From the overture the orchestra began the music of the "Loralei." The scene was particularly effective. Through many different curtains and various lights, Evelyn Herbert, the soloist, appeared and sang the well known number. This faded away and on the opposite side another scene was shown, a man and a girl, and the orchestra played one of the gypsy songs of Liszt and John Mason sang the music. This formed an effective background for the full stage with a piano and also a bust of Liszt nearby draped with a wreath. The entire scene was mose effective. The next musical number was "Papillons," Schumann, a beautiful number, danced by the entire ballet corps with Gambarelli, Doris Niles, Thelia Zanou and Oumansky as the soloists.

Just after the feature was a number entitled "Impressions of Vienna." This has been given before at the Capitol and owing to the big success of the number it was repeated by request. Frederick Fradkin played several solos, the Capitol Quartet sang the "Blue Danube" waltz and Gambarelli danced to the Kreisler music, "Schon Rosmarin," while Mr. Fradkin played the violin accompaniments. S. L. Rothafel, who arranged the number, gave it a very colorful background.

The feature picture was "The Sin Flood," a film version of "The Deluge" which was presented last season by Arthur Hopkins, a play that was well nigh perfect and one of the finest dramas the season produced. So much cannot be said for "The Sin Flood, though much of the atmosphere of the play was retained and it was given an exceptionally good cast. There is one difference between the play and the movie. The play was an artistic success, but not a financial one. The movie, on the other hand, is going to prove a big money maker when it is released throughout the country, so why be artistic in the movies?

"The Strand."

Jackie Coogan in "Oliver Twist" was the all interesting subject at this theater last week, and continues this week. The picture is certainly out of the ordinary and the child actor does some particularly good work. A minor feature on the same program is the Fokine Ballet which seems to have established itself firmly with Strand patrons. Capacity audiences have filled this theater at every performance. A detailed review will appear in the next issue.

The Rivoli.

At the Rivoli last week special interest centered in a picturesque presentation of Kipling's dramatic "Danny Deever," set to music by Walter Damrosch. The setting was East Indian and the costumes appropriate. Ford Palmer, baritone, was the soloist and was assisted by the Rivoli Ensemble. Mr. Palmer has been heard before at the Riesenfeld theaters at which time he scored and the same splendid tone quality and remarkably fine diction were again in evidence. Nevertheless, it must have required courage to challenge comparisons by giving a number which the late David Bispham made peculiarly his own and which, of late, Fred Patton has been singing with splendid success. Is it possible that Mr. Palmer has been inspired by Mr. Patton's interpretation? The overture was Nicolai's "The Merry Wives of Windsor," excellently played by the Rivoli Orchestra, Frederick Stahlberg and Emmanuel Baer conducting. Rose and Francis Bernardi gave a charming dance intermezzo and J. Van Cleft Cooper played E. Kretschmer's "Coronation March" for the organ solo. The cinema feature was "The Man Who Saw Tomorrow," with Thomas Meighan in the leading role; it was a cleverly worked out story on an old theme. The Rivoli Pictorial and "Pay Day," a Max Fleischer "Out-of-the-Inkwell" cartoon comedy, completed the program.

Rialto.

For some time now it has been the custom to carry over feature pictures and comedies from the Rivoli to the Rialto which have made an unusually good impression on the public. This was the case with Gloria Swanson in "The Impossible Mrs. Bellew" and Buster Keaton in "My Wife's Relations," both of which were shown at the Rialto last week and at the Rivoli the week previous. J. E. Williamson's remarkable under-sea picture, "Wonders of the Sea," has caused such a sensation that it has been run at these theaters for several weeks now. Adolphe Adam's "If I Were King" was the overture, the usual place was given to Riesenfeld's "Classical Jazz," and Cyril Towben, violinist, was heard in two selections.

Notes.

Irene Castle closed her tour with the Russian Dancers and has joined Shubert Vaudeville.

"To Have and To Hold" is the feature at the Capitol this week.

On November 13, a company of artists from the Comedie Francaise, headed by Mme. Cecile Sorel, will appear here at the Thirty-ninth Street Theater. The engagement is considered of great importance. This local engagement is under the management of the Shuberts.

January 8 is the date set by Morris Gest for the beginning of his season of the Moscow Art Theater. The engagement will be limited to eight weeks. The Forty-fourth Street Theater has been chosen for the home of the imported company.

Blanche Yurka will play the Queen to John Barrymore's "Hamlet," which Arthur Hopkins will present the third week of November at the Harris Theater. Tyrone Power will be the King, and Rosalind Fuller is to be Ophelia.

It is reported that Margaret Sylva will be seen in a Spanish drama here after the holidays. Her New York song recital takes place December 3 at the Broadhurst Theater.

May Johnson.

New York Concert Announcements

Thursday, November 9

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Society of New York, evening.....Carnegie Hall
John Charles Thomas, song recital, afternoon.....Aeolian Hall
Margrit Werle, cello recital, evening.....Aeolian Hall

Friday, November 10

Philharmonic Society of New York, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Carnegie Hall
Evelione Taglione, piano recital, evening.....Town Hall

Saturday, November 11

Symphony Concert for Young People, afternoon.....Carnegie Hall
Philharmonic Society of New York, evening.....Carnegie Hall
Ernest Hutcheson, piano recital, afternoon.....Aeolian Hall
Erika Morini, violin recital, afternoon.....Town Hall

Sunday, November 12

Isa Kremer, song recital, afternoon.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Elsie Lyon, song recital, afternoon.....Town Hall
Giuseppe Mauro, song recital, evening.....Town Hall
Mischa Elman, violin recital, evening.....Hippodrome

Monday, November 13

Michael Banner, violin contest recital, evening.....Aeolian Hall

Tuesday, November 14

Isadora Duncan, evening.....Carnegie Hall
Ethel Grow, song recital, evening.....Aeolian Hall
Dmitry Dobkin, song recital, evening.....Town Hall
Philharmonic Society of New York, evening, Metropolitan Opera House

Wednesday, November 15

Isadora Duncan, evening.....Carnegie Hall
Joint recital by American artists, evening.....Town Hall

Thursday, November 16

Philharmonic Society of New York, evening.....Carnegie Hall
Julia Glass, piano recital, afternoon.....Aeolian Hall
Paul Bernard, violin recital, evening.....Aeolian Hall

AMUSEMENTS

World's Largest and foremost Motion Picture Palace
CAPITOL
B'way at 51st St. "Subway to Door" EDW. BOWES, Mng. Dir.

Beginning Sunday, November 12.

"Brothers Under The Skin"

with HELENE CHADWICK, NORMAN KERRY and PAT O'MALLEY

CAPITOL GRAND ORCHESTRA
Erno Rapee, Conductor
Presentations by S. L. ROTHAFEL

Paramount Pictures
Theatres under direction of Hugo Riesenfeld

The RIVOLI BROADWAY AND 49th ST.
Second Week at the Rivoli
RODOLPH VALENTINO
in "THE YOUNG RAJAH"
RIVOLI CONCERT ORCHESTRA
Frederick Stahlberg and Emanuel Baer conducting

The RIALTO BROADWAY and 42d ST.
ADOLPH ZUKOR Presents ALICE BRADY
in "ANNA ASCENDS"
from her stage success
RIESENFELD'S CLASSICAL JAZZ
FAMOUS RIALTO ORCHESTRA
Hugo Riesenfeld and Joseph Littau conducting

May Peterson Proves Her Mettle

The appended is what the Buffalo Courier of October 3 said about May Peterson's appearance in that city:

May Peterson, of the Metropolitan Opera Company, was one of the soloists. Miss Peterson has a charming stage presence, and her long residence abroad enables her to deal with the finer elements of her art, her pianissimo being lovely and her soprano voice one of great sweetness and clarity. She proved her mettle in songs like "The Sleep That Flits from Baby's Eyes," by Carpenter; "To a Butterfly," by John Powell; "Wi-um," by Lieurance, and "Thy Beaming Eyes," by MacDowell. Recalled for encores Miss Peterson sang "The Cuckoo Clock" with irresistible grace, and Cadman's "Land of the Sky Blue Water," which she sang to the chorus.

None the less enthusiastic was the reviewer of the Buffalo Express:

May Peterson, lyric soprano of the Metropolitan Opera, was the bright particular star of the evening. With her lovely, crystalline voice, her winning, wholesome personality, her refined interpretative art and her flawless diction, she took the audience by storm, and after her second group, she was only permitted to depart when she had sung three extra numbers. "Wings of Night," Watts; "Indian Lullaby," Lieurance; "Thy Beaming Eyes," MacDowell; "Homage to Spring," MacFadyen; "To a Butterfly," John Powell; "The Sleep That Flits from Baby's Eyes," Carpenter; "Wind Song," Rogers, and "To a Messenger," LaForge, were the official songs, to which were added as encores "Cuckoo Clock," Grant-Schaefer; "Land of the Skyblue Water," Cadman; a negro spiritual, "Little David Played on the Harp," and finally, "Carry Me Back to Old Virginny," in which the soprano accompanied herself with excellent effect, an accomplishment which places her in a class apart from most primas who essay their own piano accompaniments.

Another virtue rare among concert artists is the beautiful speaking diction with which Miss Peterson announces her songs and offers a word of explanation concerning them. She is a singer of rare gifts and attainments, whose work shows serious purpose and fine mentality, as well as the natural endowment of voice.

Hurlbut Sings in Kellogg

Kellogg, Ia., October 10.—Harold Hurlburt, the tenor and de Reszke disciple, appeared in concert in this city recently with great success. He sang an exceedingly varied program, which ranged from Negro spirituals and English ballads to arias from "Rigoletto," "Le Roi d'Ys," "The Barber of Seville" and "Lohengrin."

He was assisted by Mrs. Walter C. Clark, contralto, a member of his Spokane master class, with whom he sang an interesting duet by Gena Branscombe—"The King of Liang." This number was arranged as a duet by Mr. Hurlbut, and it was given an exceedingly rounded performance. The outstanding features of Mr. Hurlbut's work were his ability to vary tone color, phrasing of a high order, effortless top tones and an excellent French diction. He has been re-engaged for next season. S. K.

Mme. Vota Scores With Comical French Songs

Mme. Vota, contralto, has won no little success for her interpretations of comical and semi-comical French songs. It is said that her pure flawless contralto voice is perfectly adapted to the work of record-making, while her technic and interpretation are so remarkably clear that one does not need to know French to understand her every word in the widely contrasted and original songs she sings. She has made records for the Columbia Graphophone Company.

Simmions Pupil a "Find"

Earnest Rousseau, tenor, who in 1915 studied with Louis Simmions, the New York vocal teacher, under the name of Forlmer and Domenica Rousseau, and later studied with Mrs. Hampton Howell, who was a pupil of Mr. Simmions for five years, after which he received financial assistance from Mrs. Gayer, of Brooklyn, N. Y., to go to Italy, was called a "find" by Gatti-Casazza in Italy.

Edward Johnson on Concert Tour

Edward Johnson, tenor of the Metropolitan Opera Company, is making a concert tour prior to the commencement of his duties at the opera. His first appearance was a joint recital with Edith Mason, of the Chicago Opera. The cities to be visited before returning to New York include Knoxville, Tenn.; Kenosha and Oshkosh, Wis.; Regina and Winnipeg, Canada, and Fargo and Grand Forks, N. D.

Cuthbert Engaged for Kansas City

As a result of his successful appearance at the Lindsborg, Kan., Festival last April, Frank Cuthbert, basso, has been booked for two "Messiah" performance at Kansas City, Mo., November 18 and 19, with the Bethany College Oratorio Society.

CURRENT NEW YORK MUSICAL ATTRACTIONS

"BETTER TIMES," Hippodrome.
"BLOSSOM TIME," Century Theater.
"CHAUVE-SOURIS," Century Roof Theater.
"FOLLIES," New Amsterdam Theater.
"GREENWICH VILLAGE FOLLIES," Shubert Theater.
"LADY IN ERMINE," Ambassador Theater.
"MOLLY DARLING," Liberty Theater.
"MUSIC BOX REVUE," Music Box Theater.
"ORANGE BLOSSOMS," Fulton Theater.
"PASSING SHOW OF 1922," Winter Garden.
"QUEEN O' HEARTS," Cohan Theater.
"SALLY, IRENE AND MARY," Casino.
"SCANDALS," Globe Theater.
"SPRINGTIME OF YOUTH," Broadhurst Theater.
"THE GINGHAM GIRL," Earl Carroll Theater.
"YANKEE PRINCESS," Knickerbocker Theater.

I SEE THAT

Sousa celebrated his sixty-eighth birthday at the Hippodrome last Sunday by conducting a band of 200.
Chaliapin and Jeritza will each sing twice at the Metropolitan during the first week of the season.
The Moscow Conservatory has a leaderless orchestra.
The majority of the vocal pedagogues are against licensing singing teachers.
Maurice Dambois will appear in Belgium with Ysaye in Brahms' double concerto for violin, cello and orchestra.
A new conservatory of music has been opened by Gladys V. Gilbert at Manhasset, L. I.
According to the president of the Jenny Lind Association, Jenny Lind had no brothers nor sisters.
Maurice Dumesnil has made a record of Harold Henry's "The Dancing Marionette" for the Ampico.
Mana Zucca has to her credit nearly 400 compositions.
Washington is to have a new auditorium which will seat 6,000 people.
Frieda Hempel's tour this season will include eighty concerts.
Virginia Mauret will be the first artist to dance to Bach music in New York.
Alberto Jonas has returned from Europe with some new compositions.
Elizabeth Jules Edwards will make her debut at a concert in February with Gigli at the Mozart Society.
W. Henri Zay gave a vocal lesson via radio.
The Capouilliez company is on tour in the Middle West.
Paul Reimers has returned from London.
Harriet Ware played accompaniments to her own songs in Plainfield, N. J.
The American Guild of Organists held a service on All Saints Day.
There will be no war tax on tickets purchased for the Chicago Civic Opera performances.
Harold Eisenberg was married to Lily Lucille Lien on October 31.
Ralph Thomas, American tenor, is in Milan preparing for opera.
The first performance of Pfitzner's "Palestrina" was heard in Dresden recently.
Gladice Morrison is now under the management of Ernest Briggs, Inc.
Busoni is reported to be very ill.
Tito Schipa gave a dinner in honor of Commissioner Enright and Mrs. Enright.
Ganna Walska's American tour will begin on January 15.
Gita Glaze, of the Royal Opera House at Petrograd, will debut in America this month.
John Prindle Scott addressed the Music Students' League on "Community Music."
A series of recitals at the Town Hall will begin on November 15 under the management of Betty Tillotson.
The Ukrainian National Chorus and the Hampton Institute chorus were heard in a folk song concert.
Alfred Cortot is conducting classes in interpretation at the David Mannes Music School.
Hans Kindler will give a cello recital in Cleveland on November 20.
Namara will sing with the City Symphony Orchestra at Carnegie Hall December 4 and Town Hall December 5.
Sue Harvard had large box office receipts at her concert at Aeolian Hall on November 2.
Florence Macbeth is now touring the West.
Judson House, the tenor, is also an organist and pianist.
Helena Gagliasso, pupil of Sibyl Sammis MacDermid, is winning success in opera in Italy.
The Mozart Society had an audience of 1,000 on November 4, when John Charles Thomas was soloist.
The death anniversary of Wagner will be observed by the Wagnerian Opera Festival with a memorial concert.
The Cleveland Institute of Music has issued a new school paper called "The Outpost."
The Associated Musical Bureaus have incorporated.
F. C. Coppicus will enter the field of theatrical production with a musical comedy, "Lola."
Edward Cholmeley-Jones died suddenly on October 25 in Philadelphia.
The St. Cecilia Club, Victor Harris, conductor, has begun rehearsals for the 1922-23 season.
Ethel Leginska will give a recital in New York on February 20.
Nedelka Simeonova's Boston debut was exceptionally successful.
The twelfth season of the Fraternal Association of Musicians opened with a dinner on October 24.
A new organ has been installed in the First Presbyterian Church of Chicago.
The death of Franz Ondricek has caused Sevcik to postpone coming to America until March 1.
The first program of the Schola Cantorum, December 20, will be devoted to Christmas music.
The Chicago Opera is to have at least a two weeks' season in Boston.
Henry Hadley will be one of the judges in the Chicago North Shore Festival contest and will also be guest conductor.
Julia Glass will give a piano recital at Aeolian Hall on the afternoon of November 16.
Alfred Hertz was given an ovation at the first concert of the season of the San Francisco Orchestra. G. N.

Sousa's Band Thrills St. Louis Audiences

John Philip Sousa and his band provided a musical treat for two large St. Louis audiences on the afternoon and evening of October 22, after which the St. Louis Daily Globe-Democrat wrote: "The conductor is the same genial and sensitive musician and gentleman of former years, and his band the same sonorous, harmonious and interesting aggregation of high grade musical talent." After commenting that "The band's tonal beauty continues unrivaled," the reviewer proceeded to describe the efficiency and excellent performance of each individual section. Many encores were allowed, and of course the favorite numbers were the Sousa marches. The solists were Marjorie Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophonist. The latter's solos particularly caught the fancy of the house.

New Opera at Prague

Prague, September 25.—The German National Opera here recently produced "Jugunde," a one-act opera by Robert Konta, composer and music critic of Vienna. It was accepted in 1914, but circumstances prevented its production until now. The music occasionally recalled both Wagner and Puccini and was most successful in the lyric passages. The score is well made and the orchestration effective. Produced under the direction of Conductor Ullman and stage manager Lauber, the work was favorably received.

Dr. Rich Holds Classes at Horne Studio

Thaddeus Rich, violinist and concertmaster of the Philadelphia Orchestra, held his first class for the season at the studio of Margaret Horne on October 15. He expressed great satisfaction over the progress the students have made since his last visit, and complimented Miss Horne highly on the work she has done with them. Dr. Rich imparts enthusiasm and genuine inspiration, and the class continues to grow in numbers and quality.

Siloti's New York Recital November 19

Alexander Siloti, Russian pianist, will be heard in recital in Aeolian Hall, Sunday afternoon, November 19, in a program consisting of groups of Bach, Liszt, Chopin and other compositions by Roger-Ducasse, Ravel, Liadoff and Rubinstein.

Victor Golibart's Engagements

Victor Golibart, whose success in Richmond, Va., a month ago was duly noted, press quotations agreeing in the fact of his beauty of voice and warm, poetic conception as singer, will be heard November 16 in Washington, D. C., and the next day in Frederick, Md.

Vidas to Appear With Detroit Symphony Orchestra

Raoul Vidas, the French violinist, whose every appearance is crowned with success, has been engaged as soloist with the Detroit Symphony Orchestra, with whom he will appear in concert in Detroit and Ann Arbor. He will also play in Toledo, Youngstown, New Wilmington, Pottsville and Trenton. Music lovers everywhere will follow the career of this enchanting young artist with eager interest.

Helena Marsh Delights Charlotte, N. C.

Helena Marsh, contralto, formerly of the Metropolitan Opera Company, won immediate acclaim on her appearance as soloist at the Carolinas Exposition in Charlotte, N. C., where she sang daily. One of the novelties at the exposition was a box in which visitors were requested to drop suggestions. After Miss Marsh's first appearance the box was found to be full of requests that Miss Marsh be heard again in various solos.

"The Beggar's Opera" in Philadelphia

Sixteen performances of "The Beggar's Opera" were given at the Metropolitan Opera House, Philadelphia. The season began on October 16 and ended on October 28. The entire organization and production consisted mainly of the original cast which appeared at the Lyric Theater, Hammersmith, London, when the opera was revived by Nigel Playfair on May 12, 1920.

Macbeth for Kansas City

Florence Macbeth, coloratura soprano of the Chicago Opera, will appear in concert in Kansas City, under the management of E. W. Sloan, in the Ivanhoe Concert Series, sponsored by the Ivanhoe Masonic Lodge, at the new million dollar auditorium on the evening of November 17.

Three Boghetti Artists in Recital

Giuseppe Boghetti, of New York and Philadelphia, presented three of his artist pupils in recital at his Philadelphia studio on the afternoon of October 21, and cordial and sincere applause greeted each one of the singers. Anna Adams, soprano; Marian Anderson, contralto, and William Forman, baritone, were the pupils heard, all of whom disclosed many excellent qualities and were compelled to add an encore at the conclusion of his or her group of songs. Mary Miller Mount furnished sympathetic accompaniments at the piano.

Caselotti Pupil Wins Success

Maria Caselotti, coloraturo-soprano from the artist class of Maestro G. H. Caselotti, appeared on three successive nights with the De Feo Opera Company in Canada. On October 11 she sang Micaela in "Carmen" at Kingston; on October 12 she was heard as Mimi in "La Bohéme" at Belleville, and on October 13 she sang Lucia at Peterboro, scoring a triple triumph. To appear in three leading roles on three successive nights is a feat rarely accomplished by any coloratura-soprano for which Mme. Caselotti as well as her teacher received many compliments.

Cortot at David Mannes Music School

The first of Alfred Cortot's Classes in Interpretation, being given again this season at the David Mannes Music School, was held Saturday evening, November 4, in the school's recital hall. The course of eight evenings will be devoted to Bach, Beethoven, Schumann, Chopin, Brahms, César Franck, and the moderns.

Barclay a Busy Artist

The season for John Barclay, English baritone, who made such a decided hit last winter, his first in America, is starting off very busily. Last week he sang in Winnipeg, and this week he is singing three times in Chicago, to be followed by an appearance in Godfrey, Ill.

Levitzki Opens Tour

Mischa Levitzki opened his tour at Wells College, Aurora, N. Y. He filled several recital dates before he returned to New York for his first appearance of the season at Carnegie Hall on Wednesday evening, November 8.

Jeanne Herforth in Recital

Jeanne Herforth, soprano of New York, gave a song recital at the Beth Israel Temple, Atlantic City, N. J., on the evening of October 18. Miss Herforth was assisted by Nathan I. Reinhart, pianist-accompanist.

Hempel in Carnegie Hall, November 28

Frieda Hempel will give her first New York recital in Carnegie Hall on Tuesday evening, November 28. She will be assisted by Coenraad V. Bos, at the piano, and Louis P. Fritze, flutist.

CONCERT ANNOUNCEMENTS

AEOLIAN HALL, 34 West 43rd Street
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Mme. GITA GLAZE
SOPRANO
Saturday Evening, November 18th, 1922
at 8:15 P. M.
EMIL J. POLAK, at the Piano
Tickets, $2.00, $1.50, $1.00, 75c and 50c. Boxes (seating six), $15.00. Plus 10% War Tax
STEINWAY & SONS PIANO USED
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SERIES
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With the following artists.
MARGARET NIKOLORIC, Pianist
J. STEEL JAMISON, Tenor
WALTER MILLS, Baritone
with J. WARREN ERB at the piano
TOWN HALL, NOVEMBER 15th at 8:20

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WANTED—The address of Cecil Cowles, the pianist who gave a recital at Aeolian Hall in 1920. Information will be appreciated by "S. J. K.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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CHRISTMAS MUSIC

(The following selections are appropriate for the Christmas holidays. Many are new and reviewed for the first time. These are marked with an (X.) Other well known songs and anthems are listed because of their value on such programs.—The Editor.)

Oliver Ditson Company, Boston

"SIX OLD ENGLISH AND FRENCH CAROLS," selected and edited by Charles Fonteyn Manney. Given a singable text, all are harmonized with care to preserve the atmosphere of the original.

"TEN TRADITIONAL CAROLS," forming a special Ditson collection. Most of them have been harmonized by Sir John Stainer and are well known. Useful set.

"TEN CHRISTMAS CAROLS AND HYMNS," for community singing, also a Ditson collection. Standard set.

"THE BIRTH OF CHRIST," a cantata by Alfred Wooler. Full chorus and solos for all four voices. Time of performance about twenty-five minutes. In this latest work, the composer has written fluently and given free play to melody. A biblical text tells the Christmas story. Full orchestra parts.

"THE MESSAGE OF THE ANGELS," a cantata by William Reed. Time of performance, twenty minutes. Parts for orchestra. Biblical text with verses from "The Key to Life," by Rev. F. G. Scott. Solos for tenor and soprano. Full chorus, with a capella passages that make the selection a most acceptable one. For the average choir.

"THE STORY OF BETHLEHEM," a cantata by William R. Spence. Splendid opportunity for the bass voice, which carries almost all of the solo work, though the tenor has three solos and the alto has one. Effective chorus passages with soprano and chorus. Performance twenty-five minutes. Opens with a pastorale which lends distinction.

"THE NIGHT OF THE STAR," a Christmas cycle by Margaret Ruthven Lang. Time of performance about ten minutes. Solos for all four voices. For the regular Christmas service. There is a carol for the chorus. Well written and melodious.

"THE ADORATION," a cantata by George B. Nevin. Time of performance, twenty minutes. Solos for all four voices and a mixed chorus. This selection has been sung for several years all over the country, a true test of the real value.

"THE MANGER THRONE," a cantata by Charles Fonteyn Manney. Thirty minutes to perform. Principal solos for baritone together with shorter duets and solos for the other voices. The chorus is also unusually effective. Another cantata that has had unusual popularity on Christmas programs.

(X) "SIX OLD FRENCH CHRISTMAS CAROLS," harmonized, edited and translated by Charles Fonteyn Manney. The collection is published in two sets of six numbers each and they belong to the 1922 catalogue of this house. Some of the very best of the French Noels have been selected and so arranged as to retain the original melodies and atmosphere. The English text is translated with great care, causing these to be as attractive and interesting as any selection offered for the Christmas programs.

Clayton F. Summy Company, Chicago

"SING, O HEAVENS," a full anthem by the well known musician, Walter Spry. A chorus of rejoicing. Short and easy for the average choir, and a standard number which has been used for years.

"THE STORY OF BETHLEHEM," a Christmas play with music, translated and arranged by Mari Ruef Hofer. To be given by children or adults. Full instructions for costuming and helpful hints as to the actual production. There is also a program suggested for incidental music. An effective play if given the proper treatment.

"WHO HELPS SANTA CLAUS?" a Christmas play in two acts, with words and music by Katharine C. Baker. Lots of dialogue which the kiddies will enjoy, with many bright, melodious songs and choruses that are easy to sing. Full explanation for all stage settings, properties and costuming.

"TWO SERIOUS CAROLS," by Mari R. Hofer and harmonized by Adolph Weidig and Calvin Cady. Standard numbers.

Harold Flammer, Inc., New York

(X) "CHRISTMAS MORN," an anthem for full chorus of mixed voices with violin obligato ad libitum, by Elinor Remick Warren. A straightforward and dignified sacred number which will find much favor.

"O LITTLE TOWN OF BETHLEHEM," a duet for soprano and alto by John Prindle Scott. Words by Phillips Brooks. Arranged also as an anthem with soprano solo and a two-part number for the treble voices. During the short time this has been published all three forms have won instant favor. Most effective all round selections.

John Church Company, New York and Cincinnati

"WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT," a Christmas hymn for chorus and bass solo by Eduardo Marzo. A standard number that has been used for years. Arranged also in anthem form which is even more effective.

"O LITTLE TOWN OF BETHLEHEM," for choir, by Oley Speaks to the inspired words of Phillips Brooks. Another number that has been sung for years.

"SAW YOU NEVER IN THE TWILIGHT," a carol by G. Marschal-Loepke.

E. C. Schirmer Music Company, Boston

(X) "THE NATIVITY," a play with music for children founded on old French songs by Lorraine d'Oremieulx Warner. Consists of nine songs combined with a story to make a complete whole. Simplicity characterizes the entire production. The composer has left out all details so that this mystery play can be given in accordance with the existing possibilities. It is suggested, however, that a careful study be given to the old Italian masters of the Renaissance so as to give the children an idea of "posture, clothing and accessories." The accompaniments are for the piano only, unless there is the possibility of a violin, oboe and cello, though they are not necessary to a good effect. This should make fine work in any school. The edition is illustrated. The idea is out of the ordinary and should meet with success.

Carl Fischer, New York

"COME, YE SHEPHERDS," an old Bohemian carol harmonized and arranged by Louis Victor Saar. A number that is effectively sung on account of the variety which has been introduced. A capella.

"THE NATIVITY," a Christmas carol from the seventeenth century, arranged by the same composer as above. Also a capella. Both standard works.

"THE KING IS HERE," unison or two-part children's, women's, men's or mixed chorus, by Camille W. Zeckwer. Short solos for all voices can be nicely arranged. Another composition for general services.

"THE LITTLE LORD JESUS," cantata by Kreberick H. Martins, who has compiled the text; William Lester has contributed the music. The thematic material is based on medieval carols and Noels which the composer has used freely. The entire work is musicianly done with careful regard for the simplicity of the folk tunes used. A key is given to each selection with explanatory notes. A dignified work for a well trained chorus and soloists.

Arthur P. Schmidt Company, Boston

(X) "CHRIST WAS BORN ON CHRISTMAS DAY," harmonized from a thirteenth century carol by Purcell James Mansfield. A two-part number of value.

(X) "THE BABE IN BETHLEHEM'S MANGER LAID," another two-part chorus by the same composer.

(X) "O'ER THE WORLD IN SILENCE SLEEPING," a trio by Cuthbert Harris.

"THE STAR DIVINE," cantata by A. W. Lansing to text arranged by Frances V. Hubbard. Solos for all voices with ample opportunity for effective chorus work. A selection long established as a serviceable number.

"CHRIST OUR KING," also a cantata. Musical setting by Ernest A. Dicks. Although only recently published it has already come to the attention of many directors. Suitable for any occasion.

"I SHALL ENTER HIS HALLS IN SILENCE," a sacred song by Dennis Ashleigh. There is considerable changing of key in this and it is doubtful if it adds to the merits of the composition.

(X) "O NIGHT DIVINE!" composed by W. J. Marsh. A sacred number which has the possibility of becoming widely used.

G. Schirmer, Inc., New York

"ARISE, SHINE; FOR THY LIGHT IS COME," an anthem by Harry Rowe Shelley. Text is biblical. The choral sections are particularly good. Only a short tenor solo.

"THERE WERE SHEPHERDS," an anthem for a chorus of mixed voices with a soprano solo, by Purcell James Mansfield. Biblical text. Quiet and expressive.

"NOW WHEN JESUS WAS BORN IN BETHLEHEM OF JUDEA," an anthem for mixed voices with soprano and alto solos, by James H. Rogers. Suitable for either quartet or chorus.

"BRIGHTEST AND BEST OF THE SONS OF THE MORNING," a hymn-anthem for mixed voices by F. Brueschweiler. Serviceable number.

"ARISE, SHINE," anthem for four part chorus of mixed voices by W. G. Owst. Another number for any occasion.

"SIX CHRISTMAS CAROLS," by J. Sebastian Matthews.

"FIVE CHRISTMAS CAROLS," collected by G. Schirmer, Inc. Carefully compiled.

"THE CRADLE OF BETHLEHEM," a cantata with solos for the four voices and a mixed chorus, by Irene Berge. Good serviceable selection.

"FOLLOWING THE STAR," song by John Prindle Scott. Easy and straightforward.

"IT CAME UPON THE MIDNIGHT CLEAR," song by Oley Speaks. Effective though conventional.

"THERE IS A SONG IN THE AIR," song by Oley Speaks. A standard song of its type.

"THE THREE HOLY KINGS," song by Werner Josten. German and English words.

"THE NEW BORN KING," song by F. Flaxington Harker. Sung for many years.

"STAR OF THE ORIENT," song by Harry Rowe Shelley. Finds a place on many programs during the holidays.

M. Witmark & Sons, New York

"I LIFT MINE EYES UNTO THE STARS," a sacred song by Ernest R. Ball. This is of good musical value and the composer has written with full appreciation for effects with the voice.

"GRATEFUL, O LORD, AM I," song by Caro Roma. Short, easy and suitable for any service.

The Willis Company, Cincinnati

"NOEL," a cantata by Henry Wessel. Time for performance about forty minutes. Contains solos, quartets and numerous effective choruses. So arranged that the carols may be sung by a juvenile choir. Easy in general style with many lyrical passages. Good number.

"THE KING OF PEACE," a cantata by John Emerson. The chorus work is the main feature of this, though there are short solos for all voices, especially the baritone. Thirty-five minutes to perform.

"THE MASTER'S DREAM," an operetta for children, in two acts by Carl F. Price. Light dainty music for the kiddies to sing. The dialogue can hold their interest. Libretto by Jean M. Thompson.

"CHRISTMAS," a cantata for children with solos, duets and quartets, by Paul Bliss. Time required for rendition about thirty minutes. Good work for church and school.

(X) "THE WONDER CHILD," a cantata for mixed voices by Stanley T. Reiff. Twenty-five minutes for performance. A new number that should find its way on many of the forthcoming programs.

M. J.

(To Be Continued)

NEW MUSIC

(Continued from page 59)

curious and add to the fascination of the song. For the real artist only. "The Shepherds of the Mountains" is harmonized from an old folk song of Castile. The original must have been for one voice, for the present selection is so characteristically Spanish. As so often found in Spanish music, many of the phrases end with a vocal obligato ad libitum. Mr. Schindler has, however, arranged this for the medium voice to carry the original theme, and has introduced a second voice to sing without words the folk melody as an obligato echo. This has all of the possibilities of an effective duet. A very interesting set.

G. SCHIRMER, INC., NEW YORK

"LES PRELUDES." Edwin Arthur Kraft has taken this excellent number of Liszt and transcribed it for the organ. It must be stated that he has displayed good musicianship and common sense in his work. He follows the orchestration in all of the movements and, with the facilities the organists have these days, they can produce a splendid effect with this famous work, if they follow Mr. Kraft. In this form, "Les Preludes" makes an ideal organ selection.

"LE JARDIN DE LA REINE," a set of four pieces for violin and piano, by Alfred Moffat. Not only are these very useful as a means of adding variety to a student's routine practice, but they will prove to be recital material. French melodies of the eighteenth century arranged in this form.

"SERENADE," from the Hungarian suite by Denzo D'Antalffy, arranged for the organ. After reviewing the same selection for the piano, this seems to be much more interesting. Good general number.

"JAPANESE LULLABY," a song by Marian Coryell. A lullaby principally for studio work.

"I WISH YOU KNEW," a song for the medium voice by Alice Reber Fish. This composer has introduced little interludes which keep the song out of the ordinary class. The variety and change of key makes it different from the average ballad of its type.

"TWO MEDITATIONS," by Pearl G. Curran. The first one, "Contentment," is a little encore number. Not commonplace, although light and easy. "In Autumn" is a much more interesting song and would make an effective selection for an American group. In this one the composer shows her study of Schubert and his influence is felt in her delicate music.

THE JOHN CHURCH COMPANY, NEW YORK, CINCINNATI AND LONDON

"FROM DARKNESS TO LIGHT" (Christmas Cantana. "Translation by Howard P. Davis," says the cover-page, leading to the assumption that the work was first written in a foreign language, and as the composer's name, Bernard Wagenaar, is German, it was doubtless in that tongue. It is an easy, tuneful work of thirty-one octavo pages, with organ accompaniment, having the unusual feature of a separate line for the pedal-part. There are solos for soprano and baritone, the range of the former being to a high G, and the latter to high F. The opening pictures the burdens and longings of Adam's time, followed by a pleasant baritone solo, this at once going to a full chorus, beginning very softly, "Watchman, what of the night?" More baritone solos, a graceful soprano solo, a little duet for soprano and baritone, of pastoral nature, and a choral, is followed by the joyous closing full chorus. "Alleluia," which is in choral-form, though original with the composer. Altogether a very useful, smooth-sounding, effective work.

CLAYTON F. SUMMY COMPANY, CHICAGO

"TO BLOSSOMS," a trio for female voices by F. Leslie Calver. It appears that this number could be more effective if it had been arranged for a quartet, though it is good practice and especially good for school work.

"UPWARD WHERE THE STARS ARE BURNING," a sacred chorus by J. S. Fearis. Written very well indeed, for the voice.

M. J.

MUSIC ON THE PACIFIC SLOPE

(Continued from page 63)

zance." The instrumental music of the opera is to be provided by the school orchestra. The opera will be presented under the direction of W. G. Alexander Ball, head of the music department of the school.

Caro Roma, song writer, is furnishing a studio on Fruitvale avenue. Madame Roma was born in Oakland, and her old friends are delighted she is making her home once again in this city.

The Music Club of Mills College held open house on October 4 in its new Music Studio Building. Marian Hardy, president of the club, received the members of the music faculty. A musical program was presented. The evening before the Music Club held its regular monthly meeting, the subject being "English Composers." Alice Bumbaugh led the discussion. Illustrative numbers were played by Misses Landberger, Kingdon and Beckwith.

The Lockwood School Band again won the championship prize of $250 at the contest held at the State Fair at Sacramento, in September. This makes the fourth championship prize to be won by the band, which, since its organization in 1915, has also won the third and one second prize. Throughout the entire period the band has been conducted by John Smith. The band has more than fifty members, all of whom are pupils at the Lockwood Grammar School.

E. A. T.

Sacramento Notes

Sacramento, Cal., October 31.—The opening concert of the Saturday Club was given October 14 at Native Sons' Hall, by Lena Lazelle, who has a beautiful soprano voice.

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